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HOTEL CECIL, LONDON.

June 1, 1904.

**T**HE week has brought the news that Dr. Richter has been engaged to conduct all the remaining Wagner performances of the season. Owing to the famous conductor's engagements at Bayreuth, his period of office must necessarily end June 19, and after that date Covent Garden will devote its attentions entirely to the French and Italian operas, Herr Lohse sharing the duties of conductor with Signor Mancinelli. The special performances have maintained an artistic level which has never before been reached at Covent Garden. In one or two instances, it is true, the principal parts might have been filled by better singers, but the ensemble has been altogether above reproach and real justice has been done to the operas. Now that it has been proved conclusively that careful preparation spells financial success, it is to be hoped that the whole level of the performances will be raised at Covent Garden. Hitherto proof of this has been wanting. The pernicious star system is found to be the most remunerative, and no one can well blame the syndicate if it adopted the system which brought the biggest profits. But the public taste seems to be changing, and it may very well be that the death knell of the star system, as applied to the Wagner operas at any rate, has been rung. If the special cycles have been sufficiently successful to justify the engagement of Richter to conduct the remaining Wagner performances, we may hope that he will be re-engaged next year, and that art will play a greater part in the Covent Garden system than has ever been the case before.

On Thursday "Tannhäuser" was given with one important change in the cast, Louis Arens taking the name part. Arens is a thorough artist who has been winning many well deserved successes on the Continent lately. If his Tannhäuser was not one of the greatest that we have ever seen here, it was at least well conceived and quite adequate.

"Figaro" was repeated Friday with Scotti as the Count, a part which he was prevented by illness from filling at the first performance of Mozart's opera.

Society turned out Saturday in great force and in its best clothes to hear Melba and Caruso in "La Bohème." Melba's voice showed no signs whatever of her recent cold, and she sang as magnificently as ever. Caruso, too, was in splendid voice and showed that he is developing into a fine actor. His Rudolfo really was a splendid performance. Scotti, the Marcello; Gilbert, the Schaunard, and Journet, the Colline, have, of course, often played these parts here before, but never with greater success than on Saturday. The cast included Miss Parkina, whose Musetta was quite one of the features of the evening. Her voice is delightfully fresh, and she uses it admirably, while she is a clever and vivacious actress.

Charles Manners, I fear, found his first week of English opera at Drury Lane not a little discouraging, and after every performance he came forward with dismal tales of the losses he had sustained. Toward the end of the week, however, the prospects brightened a little, and it seems that the venture is not likely to prove quite so utter a failure as he had feared.

Of course, when he decided to run a season of English opera concurrently with the season at Covent Garden he faced a great risk, and probably most of us would not be surprised, though, of course, we should sympathize heartily with him, if he were to find circumstances too strong for him. Still, he deserves to succeed, for the performances that he has been giving have been surprisingly good. It is quite unnecessary to enter in detail into performances of such operas as "La Juive," "The Bohemian Girl," "The Daughter of the Regiment," "Mignon" and "Martha." Many of these are hopelessly out of date, and I believe that Mr. Manners made a mistake when he decided to re-

vive them. Indeed, he has practically admitted this by withdrawing them from his bill. Most of these operas have been forgotten long ago, and we are not particularly anxious to be reminded of their existence. The performances, however, have been above reproach. Mr. Manners and his wife, Mme. Fanny Moody, are, of course, thoroughly capable artists who can always be trusted to do justice to any parts that they undertake. Joseph O'Mara and Francis MacLennan, too, are excellent tenors who have both appeared in opera in London before with unvarying success. The company has received two very valuable additions in Mme. Clementine de Vere and Mme. Ella Russell. Madame De Vere has been singing such parts as Rachel ("La Juive") and Martha, and has invariably shown herself to be a clever actress and a very finished vocalist, while Madame Russell, who is, of course, very well known as a dramatic soprano of great attainments, is making big successes in the more important Wagnerian roles. Chorus, orchestra and the general ensemble on the stage are all surprisingly good, and if Mr. Manners does not succeed it will not be through any lack of care in the preparation of the performances.

One encouraging sign is that he is tapping a totally different audience from that which attends the usual Covent Garden performances. Attracted by the cheap prices, lovers of opera come up from the suburbs by rail and omnibus intent upon enjoying themselves. The audience at Covent Garden is, with the exception of that which flocks to the gallery and the cheaper parts of the house, principally a fashionable audience, which attends the opera from a stern sense of duty. The audience at Drury Lane goes to hear the music, and it follows the performances intently. It roars with laughter at the antics of the low comedian, and I should not be in the least surprised to hear it hiss the villain. But the Drury Lane audience has no more taste for the operas of a bygone day than the Covent Garden audience, and it gave Mr. Manners very conclusive proof of this last week, for while "The Bohemian Girl" and "Martha" were played to lamentably empty houses the booking for "Lohengrin" was enormous. If he is wise, therefore, he will give up these, and turn his attention to the operas which are popular today. Very few people wish to hear Balfe or Flotow nowadays, but a great many people wish to hear Wagner and Verdi.

Wednesday afternoon the Grimson Quartet, a good if not a remarkable combination of players, gave a successful concert at St. James' Hall.

Thursday afternoon Raimund von zur Mühlen and Miss Agnes Zimmerman gave a vocal and piano recital at the Bechstein Hall. Even Von zur Mühlen's most devoted admirer would scarcely maintain that he has been endowed by nature with a very remarkable voice, but he is certainly an interpretative artist of rare powers. No one knows better than he how such songs as Brahms' "O Tod" and "Regenlied," and Schumann's "Der Soldat," "Der Knabe Mit dem Wunderhorn," "Der Hidalgo" and "Der Spielmann" should be sung. Miss Zimmerman is a pianist of the old school, and does not pretend to the brilliant technic of a modern player, but her performances of Schumann's "Faschingschwank" and a Brahms group were very sympathetic and unaffected.

Léon Delafosse, the well known French pianist, who gave the first of two concerts at St. James' Hall on Friday afternoon, has not appeared very often in London during the last few years, and to this, perhaps, may be attributed the fact that the hall was not very well filled. He is a brilliant virtuoso, with a technic which is remarkable even in these days of mechanical piano players. He was at his best in his own fantasia for piano and orchestra, a work which is very cleverly put together, though it scarcely has the merit of originality. But his performance of Chopin's

"Grand Polonaise" was not quite so satisfactory. His tone is too cold and unsympathetic for Chopin, and he seemed too inclined to mistake brute force for power. One of Schumann's "Nachtstücke," however, was very nicely played, and so, too, was Weber's "Concertstück," with which he concluded his program.

Otto Voss, the American pianist, gave the second of his recitals at the Queen's Hall on Saturday afternoon. He, too, has plenty of technic and virility, while he also seems to be liberally endowed in the matter of temperament. There was, however, too much straining after effect in his performance of Beethoven's "Waldstein" sonata. The sentiment, especially in the first two movements, was exaggerated, and he displayed a tendency to play tricks with the tempi, which are out of place in Beethoven's music. Such methods are less inappropriate in Schumann's "Carnaval" and Chopin's B flat minor sonata, and he was proportionately more successful in these two works. However, his playing is always interesting, for it is that of a man of intellect, and if he will learn to distinguish between sentiment and sentimentality he should take a very high place among the pianists of the day. ZARATHUSTRA.

## LONDON NOTES.

The most striking feature of Mr. Manners' first week at Drury Lane was the gradual improvement of the audiences, and the fact that "Lohengrin" drew by far the largest house of the week.

At this time of the year one always hears the bitter cry of the artist who is exploited for the sake of charity concerts. He has to give his services in the hope of help in another form sooner or later from one or other of the powerful patrons or patronesses, which does not always come. And even if it does, he finds that the paying public prefer to spend money on a charity concert with a great array of names, such as no artist could afford to get for a concert of his own. It is certainly a genuine grievance, but it is hard to see what remedy there can be, unless artists combine to refuse to appear at charity concerts, except for a fee of some sort.

Report speaks very highly of the talent of Miss May Harrison, the English girl violinist, who is giving an orchestral concert at Queen's Hall this week. She is not only English but has been taught entirely in England. As Franz von Vecsey gives a concert this afternoon one will be able to compare the two prodigies.

Miss Annie de Jong, who plays Dvorák's violin concerto at the Philharmonic concert on Thursday, is the daughter of a well known music critic in The Hague. César Franck's symphony in D is also in the Philharmonic program, and Sir C. Stanford's clarinet concerto. Miss Muriel Foster makes her first appearance after her American tour at the same concert, and at the same hour Miss Ada Crossley, who has just returned from the Antipodes, gives a concert at St. James' Hall. Miss Paula Szalit gives a recital on Monday afternoon, and Herr Backhaus on Saturday afternoon, when also George Grossmith gives his only recital.

Miss Ethelmay Holbrook, who gives a concert on Thursday afternoon at the house of her teacher, Mme. Eugénie Joachim, has just won the Mercers' scholarship at the Guildhall School of Music.

The King and Queen have accorded their patronage to the Music Loan Exhibition of the Worshipful Company of Musicians, which will be opened on June 27 by the Prince of Wales. There will by then have been arranged in Fishmongers' Hall collections of old instruments, rare books, interesting musical scores and personal mementos of distinguished musicians. It is proposed to furnish an illustration of the progress of music, and show the developments which have taken place with regard to instruments since the grant of the royal charter to the ancient guild by James I in 1604. During the period of the exhibition lectures will be given each afternoon, with musical illustrations, by experts and authorities on the various instruments that have been favored at one time and another. Sir Frederick Bridge, organist of Westminster Abbey, will lead the way with a discourse on "Our Music in 1604," the illustrations comprising pieces played on the old instruments in use at the commencement of the seventeenth century, together with madrigals and songs for the voice and lute. The concluding lecture will be provided by Sir Ernest Clarke, who has selected for his subject "Music of the Countryside."

With the title "The London Symphony Orchestra" a new organization has been founded by those members of

the Queen's Hall band who have decided not to accept the more stringent conditions of service imposed by the directors of the Queen's Hall Orchestra (Limited), in connection with engagements for next season. The venture will be run on co-operative lines, each of the 100 members subscribing £15 to start with, and symphony concerts will be given in the autumn and winter. A conductor has not yet been appointed, but Dr. Richter has generously given his services in that capacity for the first concert of the new band, which will take place at Queen's Hall on the 9th inst., and Henry Wood has, in a chivalrous spirit, offered to assist his former colleagues by directing a concert later in the year.

A new string quartet in A, by Borodin, will be played by Miss Winifred Robinson's Quartet, consisting of the Misses Robinson, Amy Inglis, Sibyl Maturin and Dorothy Densham, at their concert, at Bechstein Hall, on Friday afternoon. The Russian composer's work of the same description in D, which contains a charming "Notturmo" movement, has been heard at the Popular Concerts and elsewhere, and is much appreciated by amateurs of chamber music.

The Alma Mater Choir, which consists of past and present students of the Royal Academy of Music, is taking part in the performance at the Philharmonic Society's concert on Thursday, of Brahms' rhapsody for contralto and male choir, and will also give, on its own account, a concert at Bechstein Hall, on June 9, when assistance will be supplied by the talented American violinist, Miss Leonora Jackson.

The numerous admirers of Miss Marie Hall will regret to hear that the gifted young violinist is suffering from an attack of typhoid fever, and in consequence all her engagements for this season have been cancelled. Miss Hall was to have played at Henry Bird's concert at St. James' Hall June 10, but Miss Marianne Eissler will now take her place, and Mr. Bird has also obtained the assistance of Miss Ada Crossley.

Dr. Camille Saint-Saëns is coming specially from Paris to take part in the concert at Queen's Hall on June 8, on behalf of the London Lifeboat Saturday Fund, when he will direct the performance by the Queen's Hall Orchestra of his fantastic "Danse Macabre." The distinguished French composer, pianist and organist, was last here in May, 1901, when he conducted at one of the concerts of the London Musical Festival a rendering of his symphony in A, and played a piano concerto by Mozart.

Learmond Drysdale, the well known Scottish composer, has been appointed head theoretical master at the Athenæum School of Music, Glasgow.

Francis Braun, who gave his second recital at the Steinway Hall on Thursday afternoon, is a singer who enlists one's sympathy by the complete sincerity of his artistic intention. His voice is of rather uneven quality, but he sings in admirable style, and with a distinctness of enunciation that is very grateful to the hearer. His selection included six of Moore's "Anacreon" odes, to which Charles Braun has furnished attractive settings.

David Bispham, who has just returned to England, will give a song recital on June 13 at St. James' Hall.

On Friday afternoon Mlle. Tornelli, a young mezzo soprano, was heard at the Aeolian Hall, and in a

carefully selected program showed decided promise, though at present her intonation is occasionally uncertain.

#### Concerts for the Week Ending June 4.

SUNDAY—R. A. Band, Albert Hall, 3:30.  
MONDAY—Arthur Newstead's piano recital, St. James' Hall, 3.  
Mlle. Yvette Guilbert's recital, Bechstein Hall, 3:30. Neville Swainson's piano recital, Bechstein Hall, 8:30.  
TUESDAY—Franz von Vecsey's fourth recital, St. James' Hall, 3:30. Charles Clark's vocal recital, Aeolian Hall, 3. Miss Florence Shee's evening concert, Steinway Hall, 8:15. Miss Mary Harrison's violin recital (with Queen's Hall Orchestra), St. James' Hall, 8:30. The Misses Landells, Varris and Archer's concert, Bechstein Hall, 8:30. Miss Jean Newman's evening concert, Aeolian Hall, 9.  
WEDNESDAY—Miss Ethel Nettleship's 'cello recital, Bechstein Hall, 8:30. Hollander orchestral concert, Kensington Town Hall, 8:30.  
THURSDAY—Queen's Hall symphony concert, 3. Miss Constance Courtenay's concert, Aeolian Hall, 3. Miss Ethel May Holbrook's concert, 8 Chester terrace, Regent's Park, 4:30. Miss Ada Crossley's vocal recital, St. James' Hall, 8. Philharmonic concert, Queen's Hall, 8. Miss Clare Addison and Hawes-Wilson's vocal and piano recital, Aeolian Hall, 8:15. Senhor da Motta's piano recital, Bechstein Hall, 8:30.  
FRIDAY—Signora Giulia Ravogli's "Orfeo" concert, Queen's Hall, 8:30.  
SATURDAY—George Grossmith's recital, St. James' Hall, 3. Herr Backhaus' piano recital, Queen's Hall, 3.

#### McCall Lanham Pupils.

TWO of McCall Lanham's pupils at the American Institute of Applied Music have been attracting a great deal of attention this season by their beautiful voices and delightful method of which Mr. Lanham is so capable an exponent. One is Mrs. Avis Day Lippincott, soprano soloist at the Central Presbyterian Church in Fifty-seventh street. She has a high dramatic soprano voice, which she controls and uses in the most artistic way. Her free method and pure style, added to an always fine enunciation of her text, will bring her in much demand for next season. Her charming singing of "Les Filles de Cadix," by Delibes, at a recent musicale brought her unbounded praise.

Miss Mary Ingram, the other pupil, is a charming Southern girl, hailing from Bolivar, Tenn., who possesses a high coloratura voice of the most beautiful quality, which, thanks to Mr. Lanham's admirable work with her this past year, she is able to use after the manner of a more ripened artist. This voice will surely win a name for itself in the future, and as Miss Ingram hopes to continue her work with Mr. Lanham for several years longer we shall hear more of her again. Her rendition of "Parla," by Ardit, and Chaminade's "L'Été" at a recent piano recital at which she assisted aroused much enthusiasm.

#### Mrs. A. M. Virgil in the South.

MRS. A. M. VIRGIL, director of the Virgil Piano School, is attending the meetings of the Southern Music Teachers' Association at Gainesville, Ga. Jennie Quinn, a talented girl pupil of the school, is with Mrs. Virgil, and the program for yesterday (June 14) included a recital by Miss Quinn. The young girl is a special pupil of C. Virgil Gordon, a leading teacher of the school. Mrs. Virgil was invited South by the association, as many teachers in that vicinity have become interested in the methods she has so successfully introduced. Mrs. Virgil will make an exhibition of her practice instruments, the Tekniklaviers, her publications and the children's piano pedal.

#### F. E. Bristol's Summer Plans.

FREDERICK E. BRISTOL, the vocal teacher, will spend the summer cruising on his yacht, the Fash-moo, with his son, John Sherman Bristol, and a pupil, Joseph Horne Holmes, of Pittsburgh. Mr. Bristol, Jr., who is a marine painter, will devote some time to his art. Mr. Holmes will continue his singing lessons with Mr. Bristol on board the vessel.

## MEXICO.

CITY OF MEXICO, June 2, 1904.

THE principal musical event of the week was the concert last Wednesday evening tendered to Mlle. Marthe Berthet, of the Opéra Comique, Paris. The concert took place at the Cercle Français, and was very largely attended. Mlle. Berthet was the acknowledged feature of the performance, her pure lyric soprano being an agreeable surprise to all, and she was the recipient of many flowers and much applause, which she fully deserved.

Following is the program:

Piano	Selected
La Fille de Perth	Señor Juan Nieto.
Nobles Seigneurs (Huguenots)	Señor Louis Godard.
Violin, Madeleine	Meyerbeer
Hérodiade	Mlle. Berthet.
Violin, Elégie	Señor Magana.
Variations	Mme. Jeanne Schneider.
Les Deux Grenadiers	Señor Fla Chebba.
Pensée d'Automne	Mlle. Berthet.
Romance	Señor Louis Godard.
Violin, Lakmé	Mme. J. Schneider.
Pleurez mes yeux (Cid)	Señor Magana.
Violin, Ronde des Lutins	Mlle. Berthet.
Vieille Chanson	Señor Fla Chebba.
Vous êtes si jolie	Bizet
	Delmet
	Mlle. Berthet.

A musical and literary entertainment was given last Saturday afternoon at the seminary in honor of the prelates who came to Mexico to attend the ceremonies at the Guadalupe Basilica.

Don Ernesto Elorduy, Mexico's famous composer, has returned from a tour in the States of Aguascalientes and San Luis Potosi. The press of the interior speaks eulogistically of Elorduy.

The monthly concert of the Conservatory of Music took place last Saturday afternoon. These concerts are especially for the training of the students. The program was well selected, one of the best numbers being the "Holder Abendstern," from "Tannhäuser," sung by Jacinto Navarro. Another pleasing number was the charming rendering of the well known "Bolero," from Verdi's "Sicilian Vespers," by Miss Severeno Moreno. The concert as a whole spoke well for the teaching at the conservatory.

#### Success of a Renard Pupil.

DURING the last winter many of Madame Ohrstrom-Renard's pupils have been heard with much success in public concerts, both in and out of town. At a concert recently given by the chorus of the People's Institute Club in the Blind Asylum, Amsterdam avenue and 104th street, Miss Pauline Sternberg, a very young soprano, won a pronounced success. The New York Herald comments on her appearance as follows: "Another soloist was a new aspirant for the honors of the concert room, Miss Pauline Sternberg, and who proved to be a delightful vocalist. She gives every promise for a bright future, possessing a beautiful, clear soprano voice."

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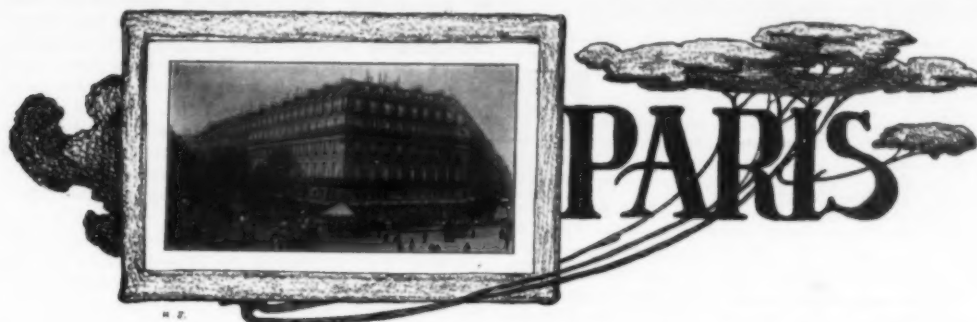
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GRAND HOTEL,  
BOULEVARD DES CAPUCINES, PARIS,  
June 2, 1904.

**A** GRAND operatic charity concert was given Thursday evening at Washington Palace in aid of St. Joseph's Church, under the patronage of the British Ambassador and of the Ambassador of the United States. The program consisted of airs, scenes and entire acts from the operas; the leading professionals, assisted by talented amateurs, being Mme. Emma Nevada and Messrs. Valero, tenor, and Sainprey, baritone, varied by poetic recitations, charmingly presented by Mlle. Renée du Minil (sociétaire of the Comédie-Française) and Léon Delorme (of the Théâtre de la Renaissance).

The one person, above any and all others, deserving credit and unstinted praise for the success of this costumed charity enterprise, with all its hard work and many petty annoyances, was that whole-souled woman Madame Nevada-Palmer, who, in addition to her love's labor on this occasion, sang most divinely. As Dinorah in the "Shadow Dance" scene from Meyerbeer's "Pardon de Ploërmel," Madame Nevada, both as singer and actress, was captivating and aroused tremendous enthusiasm. This scene was followed by another with the Santa Maria female chorus of fresh, young American voices. The second act of Verdi's "Rigoletto" was another triumph for Nevada, in which a brilliant voiced baritone named Sainprey was an excellent Rigoletto; Mrs. Twining lending assistance as Giovanna, and Messrs. Cossira and Castellanos appearing respectively as the Duke and Sparafucile.

In a scene (third act) from "Lohengrin" Miss Martha Miner was a winning and stunning looking Elsa. Not only did this Elsa look the part, but she sang it surprisingly well. Miss Miner had the experienced operatic tenor Fernando Valero as her supporting and admiring champion Lohengrin, whose friendly advice could not be otherwise than helpful to a novice. M. Valero was also greatly applauded for his singing of an aria from "La Bohème" and in a ballade from "Rigoletto."

There were scenes, too, from "Cavalleria Rusticana," with the Misses Martha Miner, Ruth Martin, Mrs. Twining and Armand Nagelle in the cast. And Miss Martin also sang (à la Turridu's "Siciliana" behind the scenes), assisted by an invisible female choir, the Bach-Gounod "Ave Maria," with which the concert opened.

Owing to the length of the program an entire act of "Romeo and Juliet" had to be omitted, and the concert was brought to a close with the singing of "Suwanee River," in which all the artists and chorists joined! Richard Hagemann (assisted by William Earl Brown at the organ) was a most reliable directeur artistique presiding at the piano.

On the same evening a large benefit concert was also given at the Hôtel des Chambres Syndicales, in which the participants were too numerous to particularize, including singing, recitations, violin solos and comedy. Among the

pianists whose work called for recognition and appreciation was M. Petrus Martin.

At Washington Palace on Friday evening Mme. Térésa Tosti, assisted by Rudolphe Panzer, pianist, gave a vocal concert which was styled "Musical Visions." The effect of Madame Tosti's creation is not easily described in a few words, the impression produced enchanting both eye and ear. Soft music in the darkened hall; vague forms grow clearer and the singer, draped in classic folds of white, is seen against a background of flowers, painted by good artists. When, at the close of the present musical season, both time and space seem not quite so exacting, I shall be pleased to return to this subject.

Sunday afternoon at a benefit concert, in which a number of well known artists appeared in a splendid program, Miss Lucy Stephenson, a young lady from Baltimore, Md., was included. Miss Stephenson sang "Les Berceaux," by Fauré, and the Godard "Réveillez-vous" with what the French are pleased to pronounce "un très joli succès."

In the evening the Students' Atelier Réunions at the Académie Vitti were brought to a close for the summer months. The Rev. Dr. Beach was sincerely congratulated, thanked and complimented for the enormous success of these meetings; the great pleasure and encouraging, sustaining help they have been to the hundreds of students attending. These reunions will be resumed in the early autumn.

At the Salle Erard on Tuesday evening Marcian Thalberg, the pianist, gave a concert, assisted by Mlle. Jeanne Hatto, of the Opéra, and the orchestra of the Société Nouveaux Concerts, under direction of Pierre Carolus-Duran.

The playing of some pianists is more satisfactory when accompanied, or partially drowned, by an orchestra; but M. Thalberg, I am free to admit, pleases better in solo work, where the mind or mentality can dominate and subordinate the merely technical and showy display of the performance. His recent sonata recital (Beethoven, Schumann, Chopin, Liszt), for that reason, was simply great. Assisted or hampered by an orchestra Thalberg becomes an entirely different pianist, and a part of his more musical nature gets lost, or rather transferred, to some of the orchestra instruments. The concertos selected were the E flat of Beethoven, G minor of Saint-Saëns and the D minor of Rubinstein, interspersed by the singing of Mlle. Hatto, whose fine stage presence and facial beauty caused much favorable comment.

Last evening at the Elysée Palace Hotel Mme. Emma Mrys, an American soprano, gave a concert with the assistance of Victor Staub, pianist, and Jacques Dufresne, violinist. The concert was entirely successful and attended by a large and enthusiastic audience. Madame Mrys' selec-

tions included an air from Tchaikowsky's "Jeanne d'Arc," a group of Richard Strauss' lieder and a couple of songs by American composers.

"Tristan et Yseult" is to be produced at the Paris Opéra in October next, the principal roles being entrusted to Alvarez and Grandjean, Delmas and Féart.

André Messager has resigned his position as directeur de la musique at the Opéra Comique and been replaced by M. Luigini. M. Messager gives as reason for his action the new rule of the Société des Auteurs, which forbids any manager to produce any of his works at his own theatre or in which he may be employed, as was explained some time ago in these columns.

Frank King Clark, the American basso, after a successful musical season in Paris, has just secured an ideal apartment in the Rue de Ponthieu for his future home and permanent address.

Among recent visitors to THE MUSICAL COURIER in Paris have been Albert Wolfungen, dramatic singer, late of Berlin and now a resident of Philadelphia; Charles Emmet Macmillen and his brother Francis Rae Macmillen, the talented violinist, from London.

#### The Whitney School, Boston.

At the William L. Whitney International School of Music, Tuesday afternoon, May 17, at the Boston Theatre, the opera class gave the following program:

Act I, Hamlet.....	A. Thomas
Ophélie.....	Miss Melley
Hamlet.....	Mr. Rosenstadt
Act III, Le Cid.....	Massenet
Chimène.....	Miss Noyes
Act I, Le Cid.....	Massenet
L'Infante.....	Mrs. Brackett
Chimène.....	Miss Patterson
Act I, Aida.....	Verdi
Aida.....	Miss Duff
Act III, Robert le Diable.....	Meyerbeer
Bertram.....	Mr. Gorrell
Alice.....	Miss Morse
Act II, Rigoletto.....	Verdi
Gilda.....	Mrs. Brackett
Rigoletto.....	Mr. Rosenstadt
Assisted by Mr. Willis and Mr. Gorrell.	
Act V, Africaine.....	Meyerbeer
Silka.....	Miss Patterson
Act III, Hamlet.....	A. Thomas
La Reine.....	Miss Fox
Hamlet.....	Mr. Flint
Assisted by Mr. Gorrell.	
Last act of Mignon.....	A. Thomas
Mignon.....	Miss Amuden
Wilhelm.....	Mr. Canterbury
Lothario.....	Mr. Willis
Assisted by Mr. Rosenstadt, Antonio.	
Accompanist, Miss Mabel Adams Bennett.	

#### The Ogden-Crane School.

ONE of the most successful events of the season was the concert and operetta presented by the Ogden-Crane School of Opera under the direction of Madame Crane last Thursday evening at Carnegie Lyceum. The soloists showed the finish of proper cultivation, and the clear and perfect enunciation and freedom from nervousness were particularly noticeable. Madame Crane sang "My Heart's in the Highlands," Spanish serenade, by Hallett Gilberté, in a voice whose pitch and quality is the same that we remember twenty years ago. Hallett Gilberté, the gifted composer, came from Boston to accompany the soloists singing his compositions. The aid given by his artistic interpretation was indeed a treat, and appreciated both by the singers and audience. The operetta "Penelope," with its comic situations, bright music and well chosen cast, met with well merited applause.

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## NATIONAL FEDERATION OF MUSICAL CLUBS.

Press Committee, 64 Washington Street,  
Grand Rapids, Mich., June 13, 1904.

**T**HE section festival of the middle section has closed in St. Louis after two most delightful days, June 1 and 2, full of interest and deeply enjoyed.

The clubs of this section, numbering fifty-seven, responded most generously to the invitation to send representatives, and the presence of the National president, Mrs. W. B. Collins, and of a large number of the members of the national board, together with several representatives from the southern section, lent a nationalizing character to the occasion, which gradually rose more and more until it assumed the nature and dignity of a cosmopolitan gathering.

The surroundings were incomparable. The sessions held as they were in the "Hall of Congresses" of the Exposition, in the midst of the representations of art, literature and science, were given a character which will not soon be duplicated, and will never be forgotten.

The arrangements for the festival were in charge of Mrs. W. C. Lawson, national vice president, for this middle section, and she was most ably assisted by a local board consisting of Chairman Mrs. J. S. Garetson (State director for Missouri and president of the St. Louis Union Musical Club); hall, Miss Carolyn Allyn (program committee Union Musical Club); information and registration, Mrs. Wm. Alofs (secretary Union Musical Club); decoration, Mrs. Oliver Barwick president Ten o'Clock Club; ushers, Mrs. A. D. Cooper (president St. Louis Rubinstein Club).

The official program was:

WEDNESDAY, JUNE 1, 1904, 10:30 O'CLOCK.

America.....  
Introduction.....  
Mrs. W. C. Lawson, vice president Middle Section.  
Address of welcome.....  
Mrs. J. S. Garetson, State director for Missouri.  
Response.....  
Mrs. W. B. Collins, president of National Federation.  
Second trio.....Eduard Malo  
Charles Kaub, violin; Joseph Kern, cello; Ottmar Moll, piano;  
Rubinstein Club, St. Louis, Mo.  
Preludium, op. 10.....MacDowell  
Mrs. A. P. Griggs, Music Lovers, Davenport, Ia.  
Canzonetta.....Meyer Helmund  
The Charming.....Mendelssohn  
Miss Grace Ames, Music Students, Davenport, Ia.  
Scherzo, B flat minor.....Chopin  
Miss Fay Warren, The Etude, Davenport, Ia.  
Madrigal.....Chaminade  
The First Violet.....Mendelssohn  
The Swallow.....F. Cowen  
Miss Anna Maxeiner, Ladies' Musical Club, Bedford, Ohio.  
Nocturne, op. 37, No. 2.....Chopin  
March.....Alexis Hollander  
Mrs. Alice Brown Marshall, Sherwood Club, Sioux City, Ia.  
Mrs. Oliver Barwick, accompanist, Ten o'Clock Club,  
St. Louis, Mo.  
INFORMAL DISCUSSION.  
Chairman, Mrs. H. C. Ives, Union Musical, St. Louis.  
Paper, Mrs. W. D. Middleton, State director for Iowa.  
WEDNESDAY, JUNE 1, 1904, 2:30 O'CLOCK.  
Isolden Liebestod.....Wagner  
Mrs. C. C. Allen, Mrs. Charles Taussig, Mrs. B. J. Taussig.  
Mrs. T. C. Kimber, Piano Club, St. Louis, Mo.  
Lotus Flower.....Schumann  
Slumber Song.....Franz  
Miss F. M. Butler, Ladies' Musical, Bellefontaine, Ohio.  
Marche Militaire.....Schubert-Taussig  
Miss E. H. Ebbinghouse,  
Ladies' Amateur, Wabash, Ind.

Paper, "The Development of American Music."

Mrs. S. M. Jones, Eurydice Club, Toledo, Ohio.  
Phyllis Has Such Charming Graces.....Anthony Young  
Pastoral.....Carey  
Mrs. B. M. Wanamaker, M. E. choir, Akron, Ohio.  
Funeral March.....Berlioz  
Concertstücke.....Martucci  
Mrs. Winifred Hunter Mooney, Matinee Musicale,  
Indianapolis, Ind.  
My Heart Sings.....Chaminade  
The Norse Maiden's Lament.....Heckscher  
The Lark Now Leaves His Wat'ry Nest.....Parker  
Mrs. Albro Blodgett, Eurydice Club, Toledo, Ohio.  
Nocturne.....Chopin  
Mazurka.....Chopin  
Valse.....Chopin  
Polonaise.....Chopin  
Mrs. Hermann Scheffer, Schubert Club, St. Paul, Minn.  
Morning Hymn.....Henschel  
Woodland Madrigal.....Batten  
Aller Seelen.....Strauss  
Le Baiser.....Goring Thomas  
A Tori.....Bemberg  
Mrs. Seabury Ford, Fortnightly Club, Cleveland, Ohio.  
Accompanists, Mrs. C. J. Luyties, Rubinstein, St. Louis; Mrs. W.  
B. Collins, Tuesday Musical, Aron, Ohio.  
INFORMAL DISCUSSION.  
Chairman, Mrs. Robert Rankin, Union Musical, St. Louis, Mo.  
Paper, Mrs. F. W. Powers, State director for Michigan.

THURSDAY, JUNE 2, 1904, 10:30 O'CLOCK.

Elaine.....Papini  
Miss Ellen Johnson, violin; Mrs. E. E. Froman, voice; Miss  
R. L. Pfeiffer, piano.  
Les Dragons de Villars.....Aime Maillart  
Mrs. Bruce-Wikstrom, St. Cecilia Club, Grand Rapids, Mich.  
Mrs. C. A. Cale at the piano.  
Poème Erotique.....Grieg  
The Butterfly.....Lavalée  
Miss Nita Clark, Musical Culture Club, Decatur, Ill.  
Jewel Song, from Faust.....  
Mrs. Czarina Clark Tillotson, Treble Clef, Mattoon, Ill.  
Mrs. C. A. Cale at the piano.  
Paper, "The Degeneracy of Song".....Mrs. T. O. Swiney  
Read by Mrs. Bemis, The Harmonie, Davenport, Ia.  
A Group of Songs.....Nevin  
Mrs. Herbert Morriss, Morning Etude, St. Louis, Mo.  
Mrs. C. A. Cale at the piano.  
Sonata, op. 8.....Grieg  
Mrs. Gladys Gray Weed, Rubinstein Club, Fennville, Mich.  
Mrs. C. A. Cale at the piano.  
A Song of Sunshine.....Goring Thomas  
Heimliche Aufforderung.....R. Strauss  
The Throstle.....Max Heinrich  
Dedicated to Mrs. Callahan.  
The Lass with the Delicate Air.....(Old English) Dr. Arne  
Mrs. A. F. Callahan, Amateur Musical Club, Chicago, Ill.  
Mrs. C. A. Cale at the piano.  
La Fille Silsegritto.....Bach  
Valse de Concert.....Wien  
Mrs. Nellie Allen Hessenbruch, Union Musical, St. Louis, Mo.  
INFORMAL DISCUSSION.  
Chairman, Mrs. C. B. Rohland, Union Musical, St. Louis, Mo.  
Paper, Mrs. W. M. Duane, State director for Illinois.  
THURSDAY, JUNE 2, 2:30 O'CLOCK.  
All For You.....D'Hardelot  
Mrs. L. L. Jester, State director for Texas, Tyler, Tex.  
Butterflies.....Grieg  
Ballade in A flat.....Chopin  
Miss Lillian Hughes, Musical Coterie, Little Rock, Ark.  
Spirits' Song.....Hayden  
Wiegenlied.....Taubert  
Mohac's Field.....Korby  
Mrs. F. W. Sieberling, Tuesday Musical Club, Akron, Ohio.  
Daisies.....Gaynor  
Sweet Pea Lady.....Gaynor  
Fireflies.....Gaynor  
Mrs. Jessie L. Gaynor, Musical Club, St. Joseph, Mo.  
Let Me Kiss You, Sweet.....Von Fielitz  
Spring Song.....Von Fielitz  
Mrs. L. L. Jester.

On account of the necessary absence from St. Louis at  
this time of Miss Annie Maxeiner, of Bedford, Ohio,

who was to have sung on Wednesday morning, and Miss  
Ebbinghouse, of Wabash, Ind., who was to have played  
on Wednesday afternoon, their names were necessarily  
omitted from the programs. In response to an insistent  
encore, Mrs. Winifred Hunter Mooney, of Indianapolis,  
Ind., played a Godard nocturne.

The sessions were devoted very largely to the musical  
programs; but the opportunity for consultation as to club  
methods was thought by many of the members present to  
have been one of the most useful features of the gathering.

The social features were unique in development, as they  
consisted of a reception in the Missouri State Building  
and a tea given by the Board of Lady Managers of the  
Exposition in their own building.

The reception was given on Wednesday afternoon, June  
1, by the five festival musical clubs of St. Louis: The  
Union Musical, the Rubinstein, the Ten o'Clock, the  
Morning Etude and the Piano Club. The guests, con-  
sisting of the representatives of musical clubs of the Mid-  
dle and Southern sections, numbering about 200, were  
received by Mrs. J. S. Garetson, president Union Musical;  
Mrs. A. D. Cooper, president Rubinstein; Mrs. Oliver  
Barwick, president Ten o'Clock Musical; Mrs. Adolph  
Berne, president Morning Etude, and the Piano Club.

With these ladies stood Mrs. W. B. Collins, Akron,  
Ohio, president N. F. C.; Mrs. R. R. Dorr, St. Paul,  
Minn., first national vice president; Mrs. J. E. Kinney,  
Denver, Col., second national vice president; Mrs. W. C.  
Lawson, Chicago, Ill., vice president for Middle Section.

The following members of the National Board also as-  
sisted: Mrs. T. E. Ellison, Fort Wayne, Ind., treasurer;  
Mrs. David A. Campbell, Bartelsville, Ind. Ter., cor-  
responding secretary; Mrs. John Leverett, Alton, Ill., lib-  
rarian; Mrs. R. S. Bowman, Akron, Ohio, printing com-  
mittee; Mrs. C. B. Kelsey, Grand Rapids, Mich., press  
committee.

The building was artistically decorated by a committee  
with Mrs. Oliver Barwick at its head. Punch was served  
by a number of St. Louis young ladies, under the direc-  
tion of Mrs. Adolph Berne.

At the tea given on Thursday afternoon at 5 by the  
Board of Lady Managers of the Exposition at their own  
building a charming surprise awaited the guests. The  
beautiful new Steinway piano which had arrived, a gift  
from the manufacturers, was in place in the magnificent  
drawing room, and to the members of the N. F. M. C.  
was given the honor of christening this splendid specimen  
of the builders' art.

In the receiving line were Mrs. Daniel Manning, Mrs.  
Finis P. Ernst, Mrs. Mary Phelps Montgomery, Miss  
Lavinia Egan, Mrs. Annie L. Moores, Mrs. W. B. Col-  
lins president; Mrs. Russell R. Dorr, first vice president;  
Mrs. J. E. Kinney, second vice president, of the N. F. M.  
C., and the following: Mrs. A. D. Cooper, Mrs. David  
Campbell, Mrs. Thomas E. Ellison, Mrs. John Leverett,  
Mrs. R. S. Bowman and Mrs. C. B. Kelsey, of the Na-  
tional Board of the Federation.

The musical program was given by representatives of  
the Middle and Southern sections, and consisted of piano  
solo, ballade in A flat, Chopin, rendered by Miss Lillian  
Hughes, of the Musical Coterie, Little Rock, Ark.; con-  
tralto solos, "Il Niede," Bemberg, and "The Shadow,"  
Eleanor Smith, sung by Mrs. F. W. Seiberling, of the  
Tuesday Musical, of Akron, Ohio, with Mrs. Riggs, presi-  
dent of the Tuesday Musical, at the piano. Mrs. Seiber-  
ling responded to an encore with the "Sky Boat," by Mrs.  
Jessie L. Gaynor, of the Musical Club, of St. Joseph, Mo.,  
who accompanied her, being present as the representative

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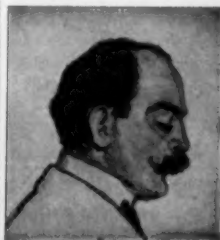


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of her club. This was followed with the scherzo, B flat minor, of Chopin, rendered by Miss Fay Warren, the Etude, Davenport, Ia. Mrs. L. L. Jester, of Tyler, Tex., who is the State director for Texas, sang "I Love You Truly," by Bond. Mrs. R. M. Wanamaker, of the M. E. Choir Club, Akron, Ohio, rendered a soprano solo, and the program closed with the Grieg sonata for violin and piano, given by Mrs. Gladys Gray Weed and Miss Gray, both of the Rubinstein Club, of Fennville, Mich.

At the close of the musicale the guests were shown through the rooms by the hostesses of the afternoon, who afterward led them to the Yellow Drawing Room, where tea was served.

Mrs. Manning and her associates were most appreciative in their expressions of pleasure at having had their piano and drawing room so auspiciously dedicated to the cause of music, but the members of the musical clubs present assured the Board of Lady Managers that the opportunity which had been offered would be considered among the highest honors in the history of the National Federation of Musical Clubs.

#### Music in New York Parks.

THE Park Department of this city has issued the following schedule of parks concerts for the coming summer:

Central Park—Fifteen concerts, commencing June 11, at 4 o'clock on Saturdays; fifteen concerts, commencing June 12, on Sundays, at 4 o'clock. Morningside Park—Eight concerts on Saturdays, at 4 o'clock, commencing June 11. East River Park—Twelve concerts on Thursdays, at 8 o'clock, commencing June 16. Madison Square Park—Twelve concerts, at 8 o'clock on Thursdays, commencing June 16. Tompkins Square Park—Twelve concerts on Tuesdays, at 8 o'clock, commencing June 14. Washington Square Park—Twelve concerts on Mondays, at 8 o'clock, commencing June 13. Abington Square Park—Twelve concerts on Wednesdays, at 8 o'clock, commencing June 13. Hudson Park—Twelve concerts on Fridays, at 8 o'clock, commencing June 17. Hamilton Fish Park—Twelve concerts on Thursdays, at 8 o'clock, commencing June 16. William H. Seward Park—Twelve concerts on Fridays, at 8 o'clock, commencing June 17. Corlears Hook Park—Twelve concerts on Mondays, at 8 o'clock, commencing June 13. Mulberry Bend Park—Twelve concerts, on Wednesdays, at 8 o'clock, commencing June 15. Battery Park—Twelve concerts on Fridays, at 8 o'clock, commencing June 17.

#### From Madame Pappenheim's Studio.

MME. EUGENIE PAPPENHEIM, having received many applications from professionals who wish to take finishing courses in voice culture, has decided to continue teaching at her studio for the present. It is an ideal spot in hot days, located in the highest point of Manhattan Island, nearly 80 feet above the street, overlooking the Hudson River, it is cool and airy at all times.

Mrs. Corinne Wiest Anthony is continuing her successes in concert and oratorio. Among her recent engagements were: Organ recital, Bethlehem (J. Ford Wolfe, organist); organ recital, Lancaster (Ralph Kinder, organist); concert, Philadelphia (delegate of Treble Clef Club for Eastern section of Federated Musical Clubs); harp recital, Philadelphia (Griffith Hall). She will also sing on June 14 Mendelssohn's "Hymn of Praise," and "Hear My Prayer," with the Susquehanna Choral Society at Selinsgrove, Pa.

Stuttgart Opera: May 22, "Meistersinger"; 23, "Trompeter von Säckingen"; 24, "Gypsy Baron"; 25, "Der Corregidor"; 27, "Gypsy Baron"; 30, "Pagliacci."

### YSAYE'S COMING TOUR.



THE musical season of 1904-1905 is a long way off, yet there is one feature of it which is so much talked about that it seems as if the formal opening were near at hand. The forthcoming tournee of Ysaye is the feature referred to.

The violinist will not begin his American tour until November 18, when he will play in Philadelphia with the Philadelphia Symphony Orchestra—already the daily and weekly newspapers in all parts of the United States, as well as the magazines, are teeming with articles about the great Belgian. No violinist—no, not even Wilhelmj—was ever so well advertised previous to his coming. Much of the Ysaye advertising literature is of an exceptionally high standard and commands attention and respect because of its scholarly style and dignified character. The press work which thus far has been done by Robert E. Johnston and his able coadjutors has been widely commended, and already is producing the most gratifying results.

Mr. Johnston up to this date has secured guarantees which amount in the aggregate to more than \$40,000, and every day he is making additional bookings. This is unprecedented in the annals of violinists who have come from Europe to America, or, rather, is an unmatched managerial achievement. But Mr. Johnston is accustomed to making records. He has begun the preliminary work early, but there will be no diminution in his industry, no cessation of his enterprise until all the details of the tour shall have been arranged to his complete satisfaction.

It is settled that Ysaye will play with all the big symphony orchestras in the United States. He has been asked to conduct two of the concerts of the New York Philharmonic Orchestra in December, and it is likely he will accept the invitation. Within the last few days Manager Johnston has received similar requests from two other important organizations.

Musical societies in every city of importance in the United States are negotiating with Mr. Johnston for Ysaye, and not a day passes that a booking is not made. Without exception, Ysaye is the highest priced violinist who has ever come to America, and, with only one exception, the highest priced instrumentalist who ever crossed the Atlantic.

Ysaye's pre-eminent position in the violinistic field renders Mr. Johnston's work comparatively easy. In every

city from ocean to ocean has the "successor of Wieniawski" played, and wherever he has played has raised an army of admirers. So well is he known, so generally are his powers appreciated, that it seems unnecessary to advertise his merits. The simple announcement, "Ysaye is coming," appears sufficient. And yet the press from Maine to Oregon publishes columns upon columns about the incomparable artist.

Ysaye will reach New York November 14, and four days later will make his first public appearance on this tour in Philadelphia. On this occasion he will play one of the big concertos. The repertory of Ysaye holds all the great violin works, and he can play at short notice anything in the entire range of violin literature. During his forthcoming visit to this country he will introduce several novelties.

The name Ysaye is pronounced E-z-i-e.

#### The Wirtz Piano School.

THE Wirtz Piano School pupils' recitals took place June 7 and 10, the first at the school, the latter at Y. M. C. A. Hall, 5 West 125th street. The participants at the school recital were Elsa Schroeder, Helen Wilson, Viola Danielson, Lucy Munson, Marion Hubbard, Annie Breng, Grace Locher, Bertha Fennell, Ethel Hunley, Clarence Halter, Isabel Carroll, Margaret Kitchelt, Frances Tucker, Mae Symes, Mildred Ellis, Hazel Ware, Annie Tucker, Florence Brown, Adolph Roermann and Mina Fennell.

At the Y. M. C. A. recital the same students participated, with the addition of Grace Elwood, Ida Llewellyn, J. Sullivan and Florence Lang. Technical exercises by the class, class work by twelve selected pupils, in which some pupils not enumerated in the foregoing took part, and some highly interesting ensemble playing constituted the program. Examinations at the school occur June 18, and a social reunion in the evening of that day.

This paper has frequently spoken in high terms of the superior methods in vogue at the Wirtz School. It is unique among metropolitan schools in that it is devoted exclusively to the piano (with harmony obligatory), and that husband, wife and assistants constitute the faculty; this makes possible a consistent course, all working together on the same lines. The results are extremely gratifying, not only to the teachers but to those most vitally interested, the parents and pupils.



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"He has beauty of tone and executive brilliancy. The spirit was generally penetrating."—*London Daily Mail*.

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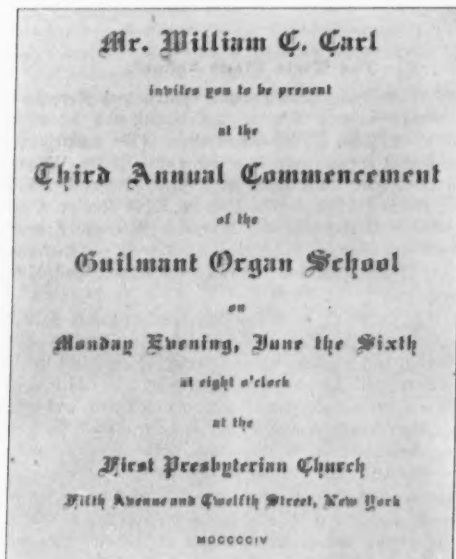
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George Ferguson, Katherine Bloodgood, Maude Lillian Berri, Carl Dufft, Florence Mulford.

## The Guilmant Organ School Commencement.

"ALL things come to him who waits," and works.  
In June, 1902, three students were graduated from the Guilmant Organ School. In June of last year, diplomas were again awarded to three students. Monday evening of last week, June 6,



the graduating class numbered eight, six women and two men. As at the first and second commencement, the exercises of the third commencement were held at the "Old First" Presbyterian Church, corner Fifth avenue and Twelfth street. The Rev. Dr. Howard Duffield, pastor of the church and chaplain of the school, presided, and William C. Carl, the founder and director of the school, assisted in the organ loft during the recital and later presented the graduates at the chancel to receive their diplomas. The glory of the success of the Guilmant School belongs to Mr. Carl, whose work for the advancement of organ playing has attracted world wide attention. When Mr. Carl founded the school he named it after his famous master, Alexandre Guilmant of Paris.

From the beginning the Rev. Dr. Duffield has taken hearty interest in the school. Besides presiding at the three commencements, the minister has aided director and students in every possible way. At the exercises last week Dr. Duffield referred to the far reaching influences of Mr. Carl's labors and the school. He commended Mr. Carl's far sightedness and spoke of the thorough education of the students. The speaker paid a tribute to women, quoting a remark of Tolstoi (on the war in the East), who said that no country could be called great until it had a school of music and gave to woman an elevated place in society. Speaking specially of American women, Dr. Duffield re-

minded the audience that "Uncle Tom's Cabin" and "The Battle Hymn of the Republic" were both written by women. At the Guilmant Organ School, women students have distinguished themselves in a way highly gratifying to Mr. Carl and other members of the faculty.

The musical program at the commencement last week was rendered by the graduating class of this year, four undergraduates, three post graduates, and Mrs. Ellen Fletcher Caples, solo soprano in the choir of the "Old First" Church. The numbers played and sung were:

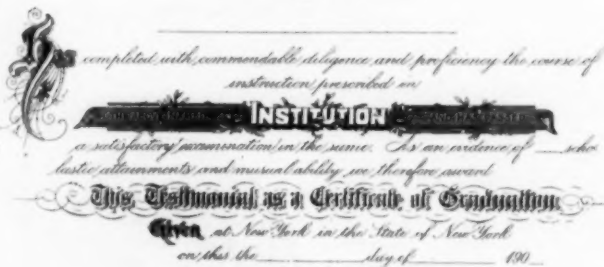
Laus Deo (Messe de Mariage).....Dubois  
Evelyn Gilchrist Blauvelt.  
Andante in B major.....Franck  
Ella Elizabeth Rogerson.

Allegro Moderato, Sonata in E minor.....Boslet  
Bessie Brown.  
Toccata in C major.....Bach  
Vernon Clair Bennett.  
Largo e Maestoso, Sonata in D minor.....Guilmant  
Allegro, Sonata in D minor.....Guilmant  
Bula Caswell Blauvelt.  
Allegro, Organ Symphony VI.....Widor  
Mary Hendrick Gillies.  
Finale, Sonata in E minor.....Tombelle  
Katherine Estelle Anderson.  
Allegro Appassionata, Sonata V.....Guilmant  
Frederic Arthur Mets.  
Summer Time Song.....Speaks  
Mrs. Ellen Fletcher Caples.

### POST GRADUATES.

Concert Piece, op. 34.....Guilmant  
Wesley Ray Burroughs.  
Fugue in D major.....Bach  
Henry Seymour Schweitzer.  
Theme, Variations and Finale in A flat.....Thiele  
Gertrude Elizabeth McKellar.

Every musician in the audience was impressed with the character of the performances. The technical skill of most of the performers was remarkable, and the things, like ex-



Grand Chœur in A flat.....Faulkes  
Leila Wilhelmina Young.  
Ave Maria.....Richmond  
William Edward Gronbach.  
Aria, With Verdure Clad (Creation).....Haydn  
Mrs. Ellen Fletcher Caples,  
Solo soprano, First Presbyterian Church, New York.

### THE CLASS OF 1904.

Andante Maestoso, Sonata in C minor.....Salome  
Allegro Risoluto, Sonata in C minor.....Salome  
Fannie Lois McCormack.  
Toccata from the Fifth Organ Symphony.....Widor  
Mary Adelaide Liscom.

pression and touch, were equally fine and unusual, particularly in the case of the undergraduates, from whom no one expects perfection. It was clear, too, that the performers had been well trained in the mechanical part of the art. Organ tuning, for instance, is included in the curriculum.

At the conclusion of the musical program, Mr. Carl, with the graduating class and members of the faculty, donned their college gowns and mortar boards, and marched two abreast up the centre aisle of the church to the chancel, where Dr. Duffield awaited the procession.

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After a dignified address to the class, Dr. Duffield presented the diplomas and pronounced the benediction. The following is a list of students who have taken the course at the Guilmant Organ School during the season 1903-4:

Katherine Estelle Anderson, Peekskill, N. Y.  
Mrs. A. D. Ball, Newark, N. J.  
Vernon Clair Bennett, Maxwell, Ia.  
Theodore G. Beach, New York City.  
Mrs. Harry Sheldon Bentley, New York City.  
Bula Caswell Blauvelt, Jersey City, N. J.  
Evelyn Gilchrist Blauvelt, Nyack, N. Y.  
Bessie Brown, Haverstraw, N. Y.  
Wesley Ray Burroughs, South Orange, N. J.  
Florence Carl, Bloomfield, N. J.  
W. P. Conway, South Orange, N. J.  
Mrs. Katherine P. Crane, New York City.  
Elsie Louise Carl, Bloomfield, N. J.  
John T. Erickson, New York City.  
Mary Hendrick Gillies, New York City.  
T. Bath Glasson, Brooklyn, N. Y.  
Edith E. Grice, Newark, N. J.  
William Edward Gronbach, Brooklyn, N. Y.  
Edward Everett Hand, Brooklyn, N. Y.  
Alma S. Holtz, Wheeling, W. Va.  
Merrill Marquand Hutchinson, New York City.  
Eda Herff Kampmann, San Antonio, Tex.  
R. C. Laymon, New York City.  
Mary Adelaide Liscom, New York City.  
I. S. Lindsay, Brooklyn, N. Y.  
Margaret B. Low, Bayonne, N. J.  
Charles Maddock, Easton, Pa.  
Frederic Arthur Mets, Far Rockaway, N. Y.  
H. Francis Miles, Walton, N. Y.  
William Mulvaney, Long Island City, N. Y.  
Fannie Lois McCormack, Waterbury, Conn.  
Gertrude Elizabeth McKellar, New York City.  
Mary L. Riker, Piermont, N. Y.  
Ella Elizabeth Rogerson, Bradford, Pa.  
Clara Stearns, Troy, N. Y.  
Henry Seymour Schweitzer, Easton, Pa.  
Lydia F. Stevens, Cohoes, N. Y.  
Mary L. Van Burkalow, Dover, Del.  
J. Van Wagoner, Ridgewood, N. J.  
Claude H. Warford, Newark, N. J.  
A. Howard Watson, Sayville, N. Y.  
Leila Wilhelmina Young, Monticello, N. Y.

Mr. Carl, assisted by his sister, Miss Carl, gave a reception for the graduates and about fifty guests in the "Old First" Chapel immediately after the commencement. Among those invited were Clarence Eddy, the Rev. Dr. Howard Duffield, Tali Esen Morgan, Mrs. Wm. Moir, Mr. and Mrs. Frederick W. Schleider, Wm. M. Crane, the Rev. Dr. and Mrs. Sexton, James A. McKellar, Mr. and Mrs. Edwin Wilson, Mr. and Mrs. Ambrose Barnes Tremaine, the Rev. Mr. Mets and Miss Mets, Mr. and Mrs. Day, Miss Lauretta Fay Barnaby, Rev. Dr. Lyle, Mr. and Mrs. Spencer T. Driggs, Miss Maud Morgan, Warner M. Hawkins, Mr. and Mrs. Clement R. Gale, Miss Edna Chase Tilley, Mr. and Miss Grice, Miss Dougherty, Mr. and Mrs. H. E. S. Wilson, Louis Blumenberg, Mr. and Mrs. Liscom, Mr. and Mrs. F. H. Bennett, Miss Lucy F. Nelson, Mrs. and Miss Marshall, the Misses Leining, Dr. and Mrs. H. G. Hanchett, Mr. and Mrs. Burroughs, Mrs. Ralph Caples, Mr. and Mrs. Edward Everett Hand, Mr. and Mrs. James van Wagoner, Miss Van Wagoner, Mrs. Antonia Sawyer, Mr. and Mrs. A. L. Crawford, Miss Kate Percy Douglas.

The Guilmant Organ School Alumni Association held a meeting Tuesday afternoon and elected Gertrude Elizabeth McKellar, president; Wesley Ray Burroughs, vice president; Edna Chase Tilley, secretary, and Henry Seymour Schweitzer, treasurer. Tuesday evening the alumni gave the annual dinner at the Hotel Martin.

Mr. Carl will spend his vacation in Europe. He will

return in September in time to fill engagements at the St. Louis Exposition and other early autumn dates.

The Guilmant Organ School will reopen October 11, with a large enrollment of new students.

#### E. PRESSON MILLER MUSICAL.

THE closing musicale by the pupils of E. Presson Miller was given at his studio, 1013 Carnegie Hall, on May 24. The studio was crowded to overflowing with an enthusiastic audience, which listened attentively to an interesting program, as follows:

Quartet, The Sea Hath Its Pearls.....Pinsuti  
Miss Dealy, Miss MacArthur, Mr. Halsey and Mr. Meltzoff.  
Mignon.....D'Hardelot  
Miss Katherine Dorothy Landau.  
Beat Upon Mine, Little Heart.....Nevin  
Si mes Vers Avaient des Ailes.....Hahn  
Miss Marguerite Leverich.  
I'll Sing Thee Songs of Araby.....Clay  
Raymond Halsey.  
Das Kraut Vergessenheit.....Von Fielitz  
Frühlingsnacht.....Schumann  
Miss Grace Viola Fleischman.  
In My Garden.....Gaynor  
Because She Kissed It.....Gaynor  
My Valentine.....Gaynor  
Miss Isabelle L. Dean.  
Because I Love You Dear.....Hawley  
Two Little Irish Songs.....Lohr  
Miss Beatrice Mastin.  
Romance, Carmen.....Bizet  
M. James Brines.  
The Danza.....Chadwick  
Villanelle.....Dell' Acqua  
Miss Helen Bodine Johns.  
Quartet, Rigoletto.....Verdi  
Miss Kirby, Mrs. Hammond, Mr. Brines and Mr. Meltzoff.  
The Star.....Foster  
An Open Secret.....Woodman  
Miss Olive Lovell.  
Indian Bell Song, Lakmé.....Delibes  
Miss Elsie Wilcox Parke.  
Aria, I Vespri Siciliani.....Verdi  
Nathan Gregorowitch Meltzoff.  
Dich Theure Halle, Tannhäuser.....Wagner  
Mrs. Lillian Clausenius Pancoast.  
Sans Toi.....D'Hardelot  
Cradle Song.....Vannah  
Mrs. Gertrude Hammond.  
Recitative et air de Micaela, Carmen.....Bizet  
Miss Leta Dealy.  
Polonaise, Mignon.....Thomas  
Miss Mary Frances Kirby.  
Allerseelen.....Strauss  
Come with Me in the Summer Night.....Van der Stucken  
M. James Brines.  
My Heart at Thy Sweet Voice, Samson and Delilah.....Saint-Saëns  
Miss Lily MacArthur.  
Quartet, Good Night, Martha.....Flotow  
Miss Kirby, Mrs. Hammond, Mr. Brines and Mr. Meltzoff.  
Mr. Miller at the piano.

This was one of the most successful musicales ever given at Mr. Miller's studio, and the improvement of each pupil was very evident. Among so many really beautiful voices it is hard to particularize. Laying aside the question of method, one could not but be impressed with the general excellence in appearance and in diction, no matter what the language.

The newcomers were Misses Landau, Leverich and Fleischman, and they acquitted themselves very creditably, displaying good voices and singing with style and finish. Miss Dean, with her light soprano of particularly sweet quality, and Miss Mastin, whose improvement is quite remarkable, pleased greatly. Miss Johns possesses one of the finest soprano voices Mr. Miller has under his care, and her excellent singing gives great promise for her future. She

quite astonished her audience by ending the "Villanelle" with a beautiful high E flat. Miss Lovell sings with a finish and musicianship quite remarkable for so young a singer. It is rarely that one hears the difficult aria from "Lakmé" sung with such brilliancy as it was by Miss Parke, the high E natural being reached several times with greatest ease and accuracy.

Mrs. Hammond's splendid contralto voice was heard to fine advantage in the artistic rendering of her numbers. She won the sympathy of the audience by her exquisite singing of the "Cradle Song." Miss Dealy, whose beautiful voice is a source of wonderment to those who heard her when she began her studies with Mr. Miller, gave an excellent interpretation of the "Carmen" aria. A special word of praise must be given Miss Kirby for her fine rendering of the difficult polonaise. She is a true coloratura soprano and her voice is beautifully placed. Miss Kirby undoubtedly has a career before her as an artist.

Miss MacArthur has a mezzo soprano voice which has gained greatly in quality since her last appearance. She possesses a fine presence and sang her number effectively.

Mr. Halsey has a lyric tenor voice of sweet quality, which was admirably suited to the Clay song. Mr. Meltzoff's rich bass voice is always a pleasure to hear. He is thoroughly musical, which fact was shown by the finish displayed in the singing of his aria and in his quartet work as well. Mr. Brines, both in his solo work and in the quartet, proved himself fully equal to all that was required of him. His fine voice, splendid diction and thorough appreciation of his songs roused the audience to hearty demonstrations of delight.

Mrs. Pancoast, whose fine voice has been heard with so much pleasure several times during the season, was ill and unable to appear.

The quartets were well rendered, the voices blending beautifully. It is seldom that the "Rigoletto" quartet, which was repeated by request, is heard so excellently sung, even by more noted singers.

Mr. Miller himself was at the piano.

#### Andrews' Organ Pupils Placed.

JOHN H. WINANT has accepted the position as organist and choirmaster of Christ P. E. Church, Hackensack, N. J., resigning his position at the First Reformed Church in the same town. Arthur F. Wilson has returned to his old position at the Church of the Holy Sepulchre, New York city; Miss Alevia R. Lynch, Congregational Church, North New York. Miss Elizabeth Musson has accepted a position in the Catholic Church, Oxford, N. Y. Miss Mabel Jenkins goes to a church in Newark, having refused an offer to go to Irvington. James H. Johnston has resigned his position at the M. E. Church in Washington, N. J., to accept a similar one at the Presbyterian Church. Wm. Henry Tuckly goes to the First Presbyterian Church, Glen Cove, L. I.

#### Perry Averill's Pupils.

MISS KATHERINE MORAN, a pupil of Perry Averill, has been selected as one of the fortunate singers to be sent abroad to prepare for an operatic career. Miss Alice Sanford, one of Mr. Averill's contralto pupils, has just been accepted at the School of Opera connected with the Metropolitan Opera House. Miss Sanford has had no other master than Mr. Averill. She is the contralto soloist of the Church of the Eternal Hope.

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**O** sing at one of the great concerts held in the Auditorium at Ocean Grove is to sing to the entire nation. In the audience of 7,000 to 10,000 people are representatives from every State and almost every town in America. It has been estimated that 2,000 or 3,000 different churches are represented in every audience. The account of the concerts are printed in nearly all the leading daily papers of the nation. Nowhere else can there be found such an audience. It is also a musical audience, for it is reasonable to suppose that none other than a music loving people would leave the board walk and the cool ocean breezes to sit for two or three hours through an oratorio in a closed building.

All the arrangements for the summer's work are practically completed. The orchestra still lacks two basses, two cellos, one flute, one clarinet and four violas to complete the sixty performers Mr. Morgan expects to have.

The New York and Philadelphia choruses are in excellent shape, and the Ocean Grove chorus will reach 300 members before July 10. The New York chorus of 300 will join the Ocean Grove chorus in singing the "Elijah" on Wednesday evening, July 27, and "The Messiah" on Thursday evening, August 18. To these performances the Jersey Central will run special excursion trains, leaving Liberty street at 1:15 in the afternoon and returning at 11 p. m. The round trip fare has been placed at the remarkably low rate of \$1.

"The Creation" will be sung by the combined forces of the New York, Ocean Grove and Philadelphia choruses on Saturday evening, August 6. The Philadelphia and Reading Railroad will run a special train, leaving the Reading terminal at 8 a. m. Saturday, August 6, and returning on Monday evening, August 8, for \$2.25 for the round trip. There will be an excursion from New York also.

There will be an oratorio performance every Saturday evening, and to accommodate New Yorkers the Jersey Central will run a special Saturday night train to New York, leaving Asbury Park at 11 o'clock.

Arrangements have been completed to open a New York ticket office at Ditson's music store, so that people of this city can secure good seats in advance.

It is already known that hundreds of musicians—teachers and students—will spend their summer vacation at or in the neighborhood of Ocean Grove. All the hotels along the entire coast are being asked for the summer program of the concerts, and these letters are from all the States.

Year by year, Ocean Grove is becoming more and more the musical mecca of America. Here the greatest artists can be heard. Here is found positively the finest concert auditorium in America, and Ffrangcon-Davies and others say, in the world. Better choral singing is heard nowhere, and the orchestra is a credit to the entire affair.

Then again it is not an expensive place. Good board can be secured from \$8 to \$15 a week. If one wishes perfect rest, seclusion and quiet, it is here, and those wishing excitement can find it. The bathing beach is the finest on the coast, and best of all, New York is only ninety minutes away. It is no wonder, therefore, that the music loving people are going to spend the summer where they can get rest, recreation and the pleasure of hearing the best of music.

It is greatly to the credit of Bishop Fitzgerald and the entire membership of the Ocean Grove Association that they have placed the entire management of its musical affairs in the hands of Tali Esen Morgan, and permitted him to arrange and carry out his radical plans in making Ocean Grove the great summer music centre in this country. He has demonstrated that the masses can enjoy the best of music, and will support liberally every effort to raise the standard. A few years ago nothing was heard at Ocean Grove save the trashy, wishy-washy, senseless jingle songs commonly called "gospel hymns." Now, at the Sunday services, that immense congregation sings in time, in tune and with wonderful expression the best music of the church. It is worth going many miles to hear that congregation sing "Abide with Me," or "Lead, Kindly Light."

Almost every musical festival in this country is a financial failure, but at Ocean Grove, with prices running from \$1 down to 15 cents every concert is a decided financial success. And when it is considered that these results are secured in the hot summer months—July and August—it is still more gratifying.

Arrangements have been completed to have Madame Schumann-Heink to sing in the Ocean Grove Auditorium July 23. The concert will be one of the greatest musical attractions of the festivals. A special train will run back to New York after the performance. G. S. W.

Puccini's "Madame Butterfly" (in revised form) achieved a signal triumph at Brescia last week. The composer was recalled a score of times.

## CINCINNATI.

CINCINNATI, June 11, 1904.

**F**REDERIC C. MAYER, a post-graduate from Theodor Bohlmann's class at the Cincinnati Conservatory of Music, Miss Clara Baur directress, gave a piano recital at the beautiful Recital Hall of that school on Friday evening, May 6, at 8 o'clock. This was the varied and artistically arranged program presented by him upon that occasion:

Concertstück, op. 79, F minor, for piano and orchestra.....Weber  
Orchestral part on second piano.  
Twelve Variations on a Russian Dance Tune, A major.....Beethoven  
From Woodland Sketches, op. 51.....MacDowell  
Impromptu, op. 36, No. 2, F sharp major.....Chopin  
Barcarolle, No. 5, A minor.....Rubinstein  
Un Peu Baroque, Caprice, op. 45, No. 3, B flat major.....Schütt  
Trepak, op. 22, No. 2, D major.....S. Noskowski  
Fourth Concerto, for piano and orchestra, op. 44, C minor, Saint-Saëns  
Orchestral part on second piano.

Mr. Mayer by this recital placed himself in the ranks of professional artists. It is difficult to say in which part of modern pianism he excelled best—dazzling technic, beautiful touch of rarest singing quality, depth of interpretation or poetic feeling. Everything simply was there, and to such a satisfying degree that Mr. Mayer may be regarded a fine example for proving that it is no longer necessary to go to Europe to complete an education. Mr. Mayer has become what he is in Miss Baur's conservatory under Theodor Bohlmann, who as a pedagogue is winning remarkable success, as he showed recently in a Beethoven recital by five students of his class, who, under the spell of his teaching, appeared hypnotized into little Hans von Bülow.

Two such recitals as the Beethoven evening and Mr. Mayer's concert may be considered high art examples in the history of American musical pedagogy. Mr. Mayer received no end of applause after each number, and after the Noskowski number responded with an encore—a brilliant Kogel transcription from one of Goldmark's operas. Mr. Mayer's reading of the C minor concerto of Saint-Saëns compared favorably with the interpretation of the same work at the Symphony concerts.

Frederic C. Mayer, who made such an impression at the conservatory recital, is at the head of the piano department of Caldwell College, Danville (Ky.), for the past year, but continued his studies during this time with Mr. Bohlmann, whose pupil he has been for the past four years.

Emma Heckle, soprano, left on Friday for New York and will sail by the Hamburg line June 16 for Europe. She will be absent all summer, visiting relatives in Germany and Switzerland.

The twenty-sixth annual commencement exercises of the College of Music, Friday evening, June 10, in the Odeon, were among the most interesting in the history of this institution. They were opened with an invocation pronounced by the Rev. A. M. Harmon. The musical features of ensemble and solo numbers were thoroughly enjoyable, especially the selections by the college orchestra and the college chorus. The former included an allemande and cello from a Purcell suite, Swedish folksongs by Svendsen and Minuet by Mattioli, the latter a group by Verdi, Rheinberger and Delibes. Miss Gertrude Beryl Dalton and Miss Ada Zeller, pianists, were well sustained in musical character and intelligence by their reading of two duets, a minuet by Gorno and Liszt's "At the Spring." George

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Season 1904-5.

Summer address: MT. VERNON, N. Y., or Management HENRY WOLFSOHN.



Hammer, violin, Miss Grace Chapman, organ, and Clarence Adler, piano, gave the prelude from Saint-Saëns' "The Deluge" with a beautiful, well sustained ensemble.

Clarence Adler, with the College Orchestra, played with distinction the first movement from Raff's C minor concerto. Miss Mary E. Bassett held up the honor of the elocution department to a high pitch in two recitations—"The Snows of Yesterday," "If I Were King" and Dryden's "A Song for St. Cecilia's Day." A decided individual triumph was achieved by Carl M. Gantvoort, baritone, the only graduate of the academic department, by his noble, broad delivery and manly style of interpretation in the solo, "Glory, O God," by Peccia.

Lawrence Maxwell, Jr., delivered the address, and spoke historically of the beginnings of the institution and encouragingly of its future.

In the absence of President Julius Fleischmann A. J. Gantvoort presented the Springer gold medals, certificates and diplomas as follows:

Diplomas—Carl M. Gantvoort, voice; Miss Mary E. Bassett, Miss Mathilda Stuebing, Miss Jean Washburn, elocution.

Certificates—Miss Elsie Froehlich, Alvin Hertwig, Miss Ethel E. Lewis, William M. Mead, Miss Olive T. Robertson, piano; Joseph Loewenstein, Miss Katherine Radcliff, Miss J. Tullis Reynolds, Mrs. Jeanne Austin Tuttle, Miss Eulalia Wylie, voice; Miss Grace Chapman, organ; Miss Anna Crossin, Miss Nellie V. Johnson, Walter Nusbaum, Miss Elizabeth Reed, public school music; Miss Nana Bryant, Miss Eleanor Fries, Miss Amelia Klein, Miss Genevieve Lloyd, Miss Laota Powell, Miss Agnes Stenger, elocution.

Medals—Miss Nana Bryant, elocution; Miss Mary E. Bassett, elocution; Carl M. Gantvoort, voice; Walter Nusbaum, public school music; Miss Olive T. Robertson, piano; Mrs. Jeanne Austin Tuttle, voice.

The series of closing concerts by the Cincinnati Conservatory of Music on Friday evening was made noteworthy by the debut of Miss Luella Keller, a student of Theodor Bohlmann and a member of this year's graduating class. Miss Keller had set for herself a difficult task—a piano recital without assistance and entirely from memory, and was in no wise unequal to her task. Her playing is marked by refinement and good studentship and altogether she is a credit not only to herself but to the conservatory.

Miss Dell Martin Kendall, soprano, has just returned, laden with honors, from the May Festival at Atlanta. One of the writers says: "Miss Kendall's popularity with the audience was plainly evidenced by the repeated encores she was forced to give. She has a very beautiful, well rounded soprano that is always true and satisfying." Another writes: "Miss Kendall was in splendid voice last night and received an ovation. She graciously responded several times to encores."

J. A. HOMAN.

## PITTSBURG.

PITTSBURG, June 3, 1904.



UCH interest is felt in the approaching annual concert to be given by the vocal pupils of James Stephen Martin, June 7, at Carnegie Hall. The most important feature is the chorus, which this year numbers seventy voices, including the best choir singers in Pittsburgh. Such a musical event as this differs materially from the ordinary pupils' recital, for it will be remarkable for volume, tone quality and unity, all the members having been under the tuition and musical supervision of Mr. Martin. Rehearsals have been going on for several weeks, and there will be fine choral selections; several novelties for chorus of mixed voices, one an old English part song, never before given in this city; a fine chorus by Edward Elgar, whose natural endowments and musical attainments are attracting worldwide attention; a fine chorus with soprano obligato, by Max Bruch; a chorus for women's voices will be a quaint minuet by Patty Stair, and a male chorus will sing Dudley Buck's "Nun of Nidaros." So enjoyable are these annual concerts that people find difficulty in gaining admittance, so it has been agreed to reserve the lower floor and first balcony. A free admission ticket may be exchanged for a reserved seat by the payment of a small fee.

The members of the chorus are: Sopranos, Miss Eva Browarsky, Mrs. Wesley H. Crawford, George H. Dunn, Miss Eleanor Du Puy, Katherine B. Ellis, Mrs. H. H. Fisher, Misses Agnes Glenn, Helen Horne, Edith Holt, Grace Hodel, Julia McClave, Myrtle McAtee, Mazie O'Neill, Bessie Swendell, Mary Scully, Laura Stevenson, Margaret Watson, Marie Williams, Olive Wheat, Marie Warwick; Mrs. Fred McKee, Mrs. W. B. Rohn; altos, Mrs. D. G. Black, Mrs. Ch. H. Barnard, Mrs. S. H. Crawford, Mrs. H. S. Fouse, Mrs. J. B. Patton, Mrs. Talbot Peterson, Mrs. F. H. Steele, Mrs. George H. Thompson, the Misses Elma Barker, Sarah Duff, Josephine Evans, Rose Fay Long, Jane Lang, Frances Nash, Jennie Negley, Genevieve Wheat and May Ethel Young; tenors, D. G. Black, Eugene Caton, W. H. Duff, A. J. Elliott, Albert Gill, J. G. Haslett, L. S. McKeever, W. G. Parker, W. E. Riggs, John Rodder, W. A. Sitzler, David Stephens, Edward Vaughn, L. E. Vierheller, F. W. Wuertzer; basses, L. R. Alexander, J. R. Bergstresser, Robert Chalmers, J. Danver, Ch. L. Gist, Gordon Jones, R. S. Knolts, Samuel Kinder, Thorn Lenferty, Geo. P. Moore, W. A. Ray, Louis Redeker, H. C. Sherrard, George Sitzler, Carl Soden and Howard White.

Two accomplished musicians are the Misses Winifred and Adele Richard, singer and accompanist. Miss Adele is a pianist who devotes some time to teaching, but does coaching of singers also. Miss Richard was organist also in one of the churches; the demand for her services through the week obliged her to relinquish organ playing. Miss Winifred Richard is the contralto of the quartet choir in the Point Breeze Presbyterian Church. She presented Liza Lehmann's "Daisy Chain" and "In a Persian Garden." Oratorio now claims her attention. The young ladies are exceptionally good, each in her own particular line of work.

On June 14 Clarence Eddy will give a recital at the First Unitarian Church, corner of Morewood and Ellsworth avenues.

Many Pittsburghers are going on the river boats to the St. Louis Exposition. It takes six days to make the trip, an ideal journey for those who have never seen the beauty of the Ohio and Mississippi rivers. The boats remain in St. Louis a week, and passengers are permitted to live on board, which saves the inconvenience, expense and annoyance of hotel hunting in a crowded city.

VIRGINIA KEENE.

## The Young Men's Symphony Orchestra.

THE final meeting for this season of the Young Men's Symphony Orchestra took place Sunday afternoon, and was marked by some very interesting features. Alfred L. Seligman, who is the fundamental spirit of this very worthy society, had invited a number of his friends and admirers of the orchestra, which, after giving a number of selections under the conductorship of Mr. Volpe, enjoyed listening to a number of speeches made by Mr. Seligman, F. X. Arens, one of the guests, and also Dr. Hill, one of the directors. Mr. Volpe was presented by the orchestra with a handsome souvenir baton. Miss Michaelson, a talented young woman, pupil of Leopold Winkler, made an excellent impression playing the Tschalkowsky concerto. A series of concerts for next season was announced.

## Poughkeepsie Notes.

POUGHKEEPSIE, N. Y., June 9, 1904.

CHARLES GILBERT SPROSS, the new organist of the Rutgers Presbyterian Church, New York, accompanied for the soprano, Miss Sallie Akers, at the annual concert of the Poughkeepsie Euterpe Club.

The Mendelssohn Trio Club of New York, of which Mr. Spross is the pianist, Alexander Saslavsky the violinist and Victor Sörlin the cellist, recently gave a musicale at the residence of Mrs. William A. Adriance. The club was assisted by Miss Blanche Towle, soprano, and Percy Hemus, baritone, both from New York.

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## WASHINGTON.

WASHINGTON, June 11, 1904.

**T**HERE are two Pleyel pianos in Washington. One belongs to a Government official, Mr. Smith, a Scotchman, whose home in the middle of the Botanical Gardens is a veritable museum. Mr. Smith has 4,000 books of various editions of Burns' poems, some 250 pictures on the same subject, and all the musical settings of the famed Scotchman's verse. He is a friend of Andrew Carnegie, who visits him whenever in the city.

The other Pleyel is in the Peruvian Embassy, of which Señor M. Alvarez Calderon is chief. The instrument, a souvenir of "home," is kept in good condition and well tuned, as is also the high class American piano which is in the ambassador's private apartments. This household is one of the most musical in the Washington diplomacy. The children alone are capable of giving a first class concert, vocal and instrumental, on their own account, without speaking of their proficiency in dancing. The ambassador is a great friend and patron of music, and is enthusiastic over the conditions of the art in his country.

Peru, a republic, is one of the most advanced in the art of music of the South American countries. Lima is the seat and centre of the art. An opera recently written by a Peruvian composer treats of a legend of the Incas. There is no free music education in Peru, the music training being wholly in private studio or at private initiative. The advanced musicians, as with us, go to France, Germany or Italy to complete their studies. There are few Frenchmen or Germans in the music life of Peru, however, the prominent leaders being for the most part Italians. Liborno is the name of the director engaged by the Government to train the military bands. Ravagliati is another leader of prominence. Mafezzoli has written an opera. Vallarriestra is he who has just completed the opera on an Indian legend entitled "Ollanta." A Jesuit it is who has written the Peruvian national hymn, dearly loved by the people, and sung especially on July 28, the anniversary day of the country's independence.

The choir music of Peru is similar to that of France and Italy. Masses of the masters are sung by men and boys, and as yet undisturbed by Gregorian reforms. Organs and pianos are both imported, the latter largely from France; hence the "souvenir" in the embassy. The glue subject, recently spoken of in connection with the pianos in Brazil, troubles also the people of Peru. But a worse enemy yet is the moth of the country, which plays havoc with buffers and felting and cannot as yet be overcome. The chief orchestra of Lima, the Symphony, is an amateur organization and a real labor of love, neither Director Castañeda nor the musicians being paid. Rehearsals and devotion continue with ardor, however, as though a liberal salary were being received.

A piano concert which caused no little sensation by reason of the youth of some of the players and the prodigious tasks performed by them was that of the pupils of Madame Routt-Johnson. Miss Roberta Amies, aged ten, played Beethoven's sonata, op. 53, played here by D'Albert and Carreño, playing from memory and without faltering. Gladys Strong, about the same age, played also wholly from memory the Liszt arrangement of Mendelssohn's "Wedding March," with all its intricate chords and fast octaves and difficult left hand work, following it, if you please, with the Chopin A flat impromptu, op. 29!

This is the composition made famous by the "Trilby" vocalization under Svengali. The Rubinstein etude, by Miss Love, with its taxing work, was interesting in the extreme. The "Fire Scene," Wagner-Brassin, tested without overcoming the ability of Miss Northrup, and Miss Hays and Mary Wallace showed admirable singing tones. Several ensemble compositions were also given in good style.

Mrs. Sallie Bradley McDuffie made a great sensation this week by her singing at a meeting of the Daughters of the Southern Confederacy on the occasion of bestowing crosses of honor upon their veterans. Mrs. McDuffie's beautiful singing and her vibrant enthusiasm of the true Alabama ring, stirred by patriotism and sentiment, stirred the company to the highest pitch of excitement. The singer was recalled, encored and fêted sufficient to satisfy the most exacting prima donna. Mrs. McDuffie will spend the summer in her Cairo apartment studios, where she will continue musical work in a most entertaining manner. She will form classes in ensemble work at a nominal price and do most attractive work. Members of the departments obliged to pass the summer in Washington will take this opportunity of passing time agreeably and acquiring much musical instruction without fatigue. Deep breathing, enunciation, how to keep the singing voice in singing, and how to get the meaning of a new song, are a few of the features of Mrs. McDuffie's instruction which make it so practical and so precious to her pupils.

Miss Marie Kimball, the pianist, goes to Europe to study this summer. Miss Burbage continues her teaching at Bar Harbor. Mrs. George Lamasure is engaged by the Washington University, which institution opens its doors in the autumn. Oscar Comstock gave his twenty-sixth concert in his studio this week, in which solos, ensemble work, and vocal and instrumental music entertained a large number of guests. A new choral society under S. F. Compton closed its work with a good upward tendency this week, and a charming musicale was given at the Washington Club by Miss Bertha M. Buxman.

FANNIE EDGAR THOMAS.

## John Barnes Wells' Success.

**J**OHAN BARNES WELLS is another of the numerous Mehan artist pupils who is making a name for himself and his teacher. He sang recently in Cleveland, Ohio, where the press spoke in high praise of him. Some of the season's press notices follow:

John Barnes Wells proved to be a splendid tenor. His voice is of good timbre, well placed, and he sings with the intelligence of a true artist. His best numbers were the recitative "Thy Rebuke" and air "Behold and See."—Daily American, Trenton, N. J.

Power to express emotion was finely displayed by the tenor, John Barnes Wells, whose voice is of unusual volume and power for its class. His expression of gratitude in "But Thou Didst Not Leave" was especially impressive.—Trenton Times.

Mr. Wells, a tenor, whose voice may best be described by that much abused word "delicious," invested his singing of the airs "Now Vanish" and "In Native Worth" with irresistible charm.—Newark News.

Mr. Wells delighted his audience. His voice is rich and smooth and sympathetically handled. He gets much sentiment out of his selections and makes himself an immediate favorite.—Cleveland Leader.

\*\*\* He possesses one of the finest tenor voices ever heard in this city. He has that sympathetic quality of tone which delights the hearts of all true music lovers. The magnificent range of his voice was displayed to full advantage in "Ah, Moon of My Delight."—Daily Home News, New Brunswick, N. J.

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## HEKKING COMING TO AMERICA.

[SPECIAL CABLE DISPATCH.]

OFFICE THE MUSICAL COURIER,  
BERLIN, June 11, 1904.

To The Musical Courier, New York:

**T**HE cello virtuoso Hekking has been engaged by Wolfsohn for an American tour next season, beginning November 10.

ABELL.

A supplementary cable has just been received to the effect that Fritz Kreisler, the eminent violinist, has also been engaged by Henry Wolfsohn for a tour in this country for next season. This gives to Wolfsohn a Kreisler-Hekking-Hofmann trio, a strong combination.

## Miss A. Doris Ward.

**M**ISS A. DORIS WARD, the official accompanist of the Siegel-Cooper Company, has been very busy during the past season, having taken part in most of the musical entertainments which have been given in the auditorium of the big department house. This paper frequently has taken occasion to praise the good which Miss Ward has done, and to commend her musicianly qualities. As is well understood, the ability to play accompaniments correctly implies just as much talent and musical training as the playing of solos. Miss Ward seems specially endowed and perfectly equipped for the work she has made her particular forte. While richly gifted musically, this young artist has received the best possible training. She studied diligently for two years with William H. Sherwood, of Chicago. While taking a course from this thorough and painstaking teacher, she pursued with industry and success a course of theoretical studies, becoming well versed in harmony, composition and thorough bass. She also studied the organ under one of the best organists in the country. Miss Ward was formerly the organist of the First Congregational Church in Jamestown, N. Y., and was highly esteemed by the congregation and the choir. Her work was justly appreciated by her associates, who recognized her excellent musicianship.

At her studio in her residence, No. 145 West Nineteenth street, Miss Ward teaches piano, harmony and composition, and has in her classes some far advanced pupils. Last Friday Miss Ward gave a musicale in her studio, and was assisted by Clifford Wiley, Miss Billingsly, Mrs. Fitch and Mr. Wick. A well chosen program was presented and keenly enjoyed by the select audience.

## The West to Hear Creatore.

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## Fermata.

The Klinglefeld Conservatory of Music and School of Elocution, of Brooklyn, gave its fourth annual closing concert at the school, 461 Putnam avenue, last evening, June 14.

Pupils of Mrs. M. Caroline Duble Scheele gave a musicale Saturday morning of last week at Mrs. Scheele's studio, 128 Montague street, Brooklyn. A program of favorite piano numbers was rendered by the Misses Enid Logan, Eva Palmer, Emily Richmond, Gladys Kennedy, Marie Murray, and Mesdames W. E. Cardwell and Richard Kent. Charles Frederick Hammond, baritone, sang songs by Secchi and his brother, W. G. Hammond.

Estelle Lieblich has gone to Syansconset, Nantucket Island, as the guest of Miss Bertha Galland. Miss Lieblich's new song, "Indian Lullaby" (words by Mrs. John Philip Sousa), now is in press, and will be published shortly by the John Church Company.

S. C. Bennett will give his lecture, "Science of Vocal Technique," at Asbury Park, N. J., Thursday, June 16, in the rooms of the Schubert Glee Club. The lecture musicale is incidental to the opening of his summer school for singing. Mr. Bennett will be assisted by several of his talented pupils.

Miss Jeanne Taylor, a gifted young violinist, from Baltimore, who has studied in Liège with César Thomson, will spend next season in New York. Miss Taylor already has many engagements in the metropolis and nearby cities, and both by reason of her exceptional stage presence and her brilliant musical gifts should win quick and lasting success in the concert field.

Mrs. Herbert Butler, the successful Chicago soprano, sailed for Europe last Saturday to spend her vacation in Berlin and Paris. Mrs. Butler has had an exceptionally busy season, but expects to put in some time in study abroad. She will return to her Chicago classes in the early fall.

Miss Mathilde Heuchling is meeting with success in New York as a church and concert contralto. Miss Heuchling will soon close her season here and go to Chicago for the summer, which is her home.

At the operatic performance given at Carnegie Lyceum May 20, by the German Conservatory of Music, Miss Henrietta Kahler, a pupil of Madame Klein, was offered a leading part in the production of "Parsifal" in the fall by Mr. Savage.

Mrs. Mary Hissem de Moss will sail for Europe tomorrow, June 16. The soprano has planned to make a tour through France, Italy, Switzerland, Germany and England. Mrs. De Moss has been engaged for the Worcester Festival.

At the Salter School of Music Louise de Salle Johnston, soprano of Classon Avenue Presbyterian Church, Brooklyn, gave a recital June 9. She is engaged for a series of recitals in Western Pennsylvania the week of June 20. Among students coming for a summer course of study is

Miss Margaret Whitney, of Omaha. She is a talented singer with a beautiful soprano voice.

An "Enoch Arden" recitation—music by Richard Strauss—was given May 31 at Delmonico's by Miss Artemisia Bowen, assisted by Miss Julia E. Hard, pianist.

Blanche Towle, soprano of the Lafayette Presbyterian Church of Brooklyn, sang June 2 with the Embury Choral Society, having much success. May 27 she sang at Poughkeepsie as soloist with the Mendelssohn Trio Club.

Henry G. Andres gave a concert at the Reformed Church of Astoria, L. I., May 24, assisted by Miss Martha M. Henry, soprano, and Mrs. Andres. He played the Beethoven "Moonlight" sonata, a polonaise of his own and minor pieces. Miss Henry sang the "Farewell" aria from "Jeanne d'Arc," and an effective manuscript song, "Sevilla," by Mrs. E. M. Grant.

Mme. A. Hild will spend the summer in Denver, Col., where a class of vocal pupils has been organized for her. She intends to enlarge her "The Art of Singing" this summer. On her return she will take a larger studio.

## BUFFALO.

BUFFALO, June 10, 1904.

**A**N unusually fine pupils' recital was given Tuesday evening in the home of Mrs. Geo. Dayton Morgan. About 125 guests enjoyed the opportunity to judge the individual and ensemble work of Mme. Frances Helen Humphrey's pupils. The participants were Percy G. Lapey, who sang the prologue to "Pagliacci"; Mrs. William G. Robertson, "Connais tu le pays" (Gounod's "Mignon"); Dr. Prescott Le Breton, "Inspirez Moi" ("La Reine de Saba"); Mrs. George D. Morgan, George A. Webb, Percy G. Lapey, "Nile Scene" ("Aida"); Oscar Wenborne, "Dio Possente" ("Faust"); Walter Wright, cavatina ("Romeo and Juliet"); quartet (Verdi), "Rigoletto," Mrs. G. D. Morgan, Mrs. Robert Heussler, Walter Wright and Frederick A. Roginson; "Vision Fugitive" ("Hérodiade") (Massenet), F. A. Roginson; waltz song ("Romeo and Juliet") (Gounod), Mrs. G. D. Morgan. Accompanists, Dr. Le Breton and William Sheridan Jarrett. Hearty applause greeted each singer, and Mrs. Humphrey and pupils were congratulated; also the gentlemen whose work as accompanists was so satisfactory.

Messrs. Lapey, Wenborne and Roginson have made rapid advancement since I first heard them. Messrs. Lapey and Webb are members of the Church of Our Father choir. George Webb sang "Celeste Aida," revealing a beautiful quality of voice.

Dr. Le Breton and Mr. Wright are accomplished musicians; the latter, from Syracuse, has accepted a position in the noted choir of the First Presbyterian Church. Mrs. Robertson's song, "Knowest Thou That Fair Land," was admirably adapted to the expression of the longing which is the characteristic feature of the song. Mrs. Morgan has had experience on the operatic stage, and is intensely dramatic. Like a bird she sings, because she must, joyously, rapturously, imparting the pleasure she herself feels, and so charming is her personality that she is a picture to the eye as well as a delight to the ear. Buffalonians are hoping that more operatic recitals may be given, as they are a novel departure from the stereotyped program to which we have been so long accustomed.

A complimentary piano recital will take place on Thursday evening at the M. E. St. Paul's Church by the pupils of E. R. Keuchen, assisted by Oscar Wenborne, baritone, who will sing "Who Knows," by Max Heinrich, and "Call Me Back," by Denza.

The participants in the joint recital given by Harry J. Fellows and William J. Gomph were the Misses Nason, Curtiss, Arnholt, Payne, Mason, Work, Bates, Kuck, Biedemann and Mrs. Ford, Mrs. Lumley, Mrs. Doyle, Mrs. Griffen; also the Messrs. Mommery, Troup, Work and Voltz. The last week in June another pupils' recital will be given.

An enjoyable concert was given at School No. 31 on Tuesday evening. William Wyllie, baritone, gave two selections, one being "The Mariner's Grave." Miss Belle Elliott, soprano, sang "An Open Secret." Theodora Dilloway played two flute solos in his usual finished style. Hallet Wright sang Bartlett's "My Dearest," and for encore, "A Dream." Several instrumental selections were played upon the Cecilian. Miss Pomfret and Miss Elliott played the accompaniments for the vocal solos. Allen E. Day, reader, as usual delighted his hearers by his humorous recitations. The concert was in aid of the piano fund.

An excellent program calculated to reveal the proficiency of Ch. Armand Cornelle's pupils will be given at his recital June 15 at the Twentieth Century Club.

Mrs. Carrie L. Dunning announces a piano recital of her young pupils to demonstrate her admirable method of instruction, entitled "The Dunning System of Music for Beginners." The recital will be given at the Twentieth Century Club on the afternoon of June 14. Mrs. Dunning will demonstrate this system at the New York State Teachers' Convention the latter part of June at Niagara Falls.

J. de Zielinski, president of the teachers' association, has issued a very interesting official series of programs in a pretty red booklet, and a careful perusal convinces one that this particular convention will be well worth attending. As Mr. Witherspoon will be unable to sing, Whitney Mockridge, a noted London vocalist, will appear in his place as one of the leading soloists. VIRGINIA KEENE.

## ROCHESTER NOTES.

Miss Carrie Holyland has charge of the music at the Livingstone Park Seminary in Rochester. A recital was given there on Friday evening, June 3; Moszkowski "Serenata," by the Misses Compton, Pixley and Caldwell; song, Coombs' "Four Leaved Clover," Miss Kehoe; Lange's "Flower Song," Miss Pearl Meyer; violin (selected), Miss Bascom; Klein's "Speak Low," Misses Compton, Pixley and Caldwell; "Pas des Amphores" (Chaminade), Miss Carlton; "Impatience" (Schubert), Miss James; "Le Colibri" (Perillo), Miss Pixley; "Serenade" and "For the Birthday," Florence and Ruth Carlton; "Kamennoi Ostrov" (Rubinstein), Miss Caldwell; "Sing Me to Sleep" (Green), Miss James; "Military March," Miss Carlton and Miss Holyland; "My True Love" (Clayton Johns), Miss Pixley; "In the Shadow," Ruth Carlton; "I Live and Love," Misses James and Kehoe; "Tarantelle" (Dennee), Minnet (De la Haye), Miss Compton; "La Gallina" (Gottschalk), Miss Holyland and Miss Caldwell.

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For particulars apply to SATURDAY EXTRA DEPARTMENT.

THE Albany Argus calls the cornet a "musical implement." It is so used very frequently at bricklayers' picnics.

JOSEF HOFMANN will open his season in San Francisco the first week of October, and will play in New York a month later.

HENRY W. SAVAGE, who has been in Europe on business connected with his American production of "Parsifal," sailed last Wednesday for New York. The Savage "Parsifal" cast will be a revelation when announced.

THE story published in the local dailies about the dog that is able to distinguish classical music from ragtime has this year been taken from the shelf some weeks too early. The tale usually appears about the middle of the dog days.

D'ALBERT'S American tour begins in the second week of January, 1905, his arrival here being scheduled for January 11. Eighteen concerts have been booked for him with the principal orchestras of the country, including five concerts with the Boston Symphony Orchestra.

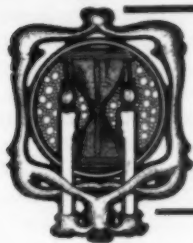
A GAIN the ubiquitous German scientist who "discovers" all sorts of marvelous things. The Evening Post tells of a certain Dr. Stanger, who asks, "Why are there no more new German folksongs?" and then answers himself, "Because the peasant and mechanics no longer sing, but smoke instead. In place of song smoke now issues from their throats." Now we understand the nature of certain queer sounds made by German Wagner singers.

THE MUSICAL COURIER is in receipt of an official communication from a Munich committee which has been formed for the purpose of erecting a tablet on the house formerly occupied in the Bavarian capital by the late distinguished theorist and composer, Josef Rheinberger. The committee is headed by Baron von Perfall (manager of the Bavarian royal theatres), and the other members are Prof. Max von Erdmannsdörfer, Dr. Adolf Sandberger, the composer Ludwig Thuille, Hans Bussmeyer, Melchior Sachs, Dr. Gottfried Schulz, Hans Wilhelm Hartmann and Karl Schäffer. Contributions from the friends and pupils of Rheinberger will be gratefully received and promptly acknowledged by the "Intendancy of the Munich Opera" and by Hans Wilhelm Hartmann, Ludwig Strasse 13, Munich.

THE latest news of Savage's English "Parsifal" is that the enterprising manager has engaged Mme. Kirkby Lunn to sing the role of Kundry. We should be very much surprised if any singer is able to do the part every evening (and some matinees) for many successive weeks. It would not be a bad idea for Mr. Savage to engage one or two American understudies for Madame Lunn, so that in case of an emergency the performance could go on, and at the same time we would be given an opportunity to see what an American artist might do in the complicated role of Kundry. It is a consolation to know, at any rate, that an English speaking singer has been engaged who will not call "Parsifal" a "bure voool," and in other ways murder our unoffending vernacular in order to make a prima donna's holiday.

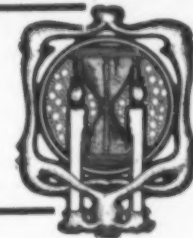
IN another column of this issue will be found a complete account of the beginning of the Allgemeiner Musik Verein Festival at Frankfort, sent us by our special correspondent there, Arthur M. Abell. A cable received later announces the extraordinary success on the last day of the festival, of Richard Strauss' "Sinfonia Domestica," which was received with cheers and frenetic applause. The Frankfurter Zeitung, voicing the opinion of the leading musicians at the festival, says of Strauss' newest work: "In regard to simplicity of theme the 'Sinfonia' follows in the path of the ballad 'Till Eulenspiegel,' and is of fascinating freshness and infectious humor. As a contrast there is a beautiful and intense love scene." It is strange that Frankfort refuses to agree with New York's daily newspapers, but of course Frankfort must be wrong.





# The Frankfort Festival.

An Account of the Fortieth Meeting at Frankfort of the Allgemeiner Musik Verein, of Germany—Written by Our Special Correspondent, Arthur M. Abell.



ON August 7, 1861, Franz Liszt founded the musical association called the "Allgemeiner Musik Verein," and the life of the new institution started that year with a music festival held at Weimar. The attendance was not large, but the men who became interested in the project were the leading lights of musical Germany and men of great prestige and influence. From small beginnings the association has grown and spread in every direction and has become a great power. It has branches in all the larger cities and members in every town and hamlet in Germany. It is the ruling spirit of the musical life of the empire, and exerts a potent influence not only in Germany but in the whole world as well. Its annual festivals are attended by many musical celebrities from abroad, even from America.

The purpose of the society is threefold:

1. To introduce new compositions of value and to exert a helpful influence on the tendencies of young composers.
2. To maintain and further the professional and social interests of musicians.
3. To assist needy musicians and their widows and children.

The committee is composed at present of the following members:

Richard Strauss, Berlin, president; Max Schillings, Munich, vice president; Frederick Roesch, Berlin, secretary; Gustav Rassow, Bremen, treasurer; Otto Lessman, Berlin, editor of the *Allgemeine Musik Zeitung*, the official organ of the association; Felix Mottl, Munich; Hans Sommer, Brunswick; Max Siegmund von Hausegger, Frankfort; Engelbert Humperdinck, Berlin; Aloys Obrist, Weimar; Philip Wolfrum, Heidelberg, advisory members.

The list of members of the Verein includes all the leading musicians of Germany and many artists of prominence from foreign countries.

This is the first time during the forty-three years' existence of the society that a festival has been held at Frankfort. In general large cities are avoided, and especially acknowledged music centres, for the reason that there is too much music heard in such places at other times. Frankfort is a musical city of importance. The opera here is excellent, the opera house itself being the finest in Germany. It is a beautiful and imposing structure, modeled after the Paris Grand Opera. The celebrated "Museum Concerts" are high class symphony concerts in which the world's greatest soloists assist. Then there are excellent music schools and eminent resident artists, such as Julius Stockhausen, Hugo Becker, Hugo Heermann, Otto Hegner and many others. The Heermann-Becker Quartet is a first class organization, and there is no lack of concerts by traveling virtuosi. Of course, the musical life here cannot be compared with that of Berlin, but then Berlin holds a unique position in the musical world. Such a large number of famous resident musicians, such a deluge of concerts of all kinds, two permanent Operas, and so many music schools and institutions of all kinds cannot be found in any other city.

At present Frankfort is thronged with musical visitors. From all parts of the world worshippers of the Muse have gathered together. So many musical celebrities were perhaps never seen together before. The program of the festival is as follows:

FRIDAY, MAY 27.

Première of the opera "Bundschuh."

SATURDAY, MAY 28.

First orchestral concert (after the concert, banquet in the new Rathskeller).

SUNDAY, MAY 29.

First morning chamber music concert. In the afternoon excursion to Heidelberg, and in the evening orchestral concert in the new Stadt Halle at Heidelberg. Return to Frankfort late at night.

MONDAY, MAY 30.

Second orchestral concert.

TUESDAY, MAY 31.

Second chamber music concert in the morning. In the afternoon excursion to Mannheim. In the evening "Die Rose von Liebesgarten," at Mannheim Opera.

WEDNESDAY, JUNE 1.

Last orchestral concert. Close of the festival.

A brilliant assemblage filled the spacious Opera on the opening night of the festival, when the première of "Der Bundschuh" (text by Otto Erler, music by Waldemar von Baussnern) took place. This work deals with a romantic episode during the peasant war of 1525. The name "Bundschuh" is a symbolical title and simply means a shoe tied to a pole, the symbol used by the peasants instead of a flag. Count Ludwig von Helfenstein, one of those cruel, tyrannical rulers of the Middle Ages, saw in the peasants nothing but slaves to do his bidding. In the first act we find him in a merry mood, seated at a banquet in his luxurious castle, surrounded by his knights. A body of wretched, ragged, hungry peasants enter, and on their knees beg to be exempted from paying the customary taxes, as the times were

so hard that year that they hadn't even bread to eat, much less money for taxes.

The hard hearted Count is inexorable, and orders the peasants to be thrown into the debtors' prison unless they bring the taxes the next day. He retains by force a pretty peasant girl, who had come to beg for her father, in his castle over night. She is allowed to go next day, and on returning home finds that her father has committed suicide to escape the dreaded debtors' prison. Meanwhile, Hans von Helfenstein, the young brother of the Count, a youth who had been greatly influenced by the works of Luther and Hutten, pities the peasants and tries to intercede for them. He is ridiculed and driven out of the castle.

On discovering her father's death the peasant girl's, Hofmännin's, whole nature is aroused and she is filled with the single thought of revenge. She becomes a second Jeanne d'Arc, and arouses the peasants to such a fury of enthusiasm for their cause that they storm the castle, take it, and burn it to the ground. The Count is made prisoner, and is about to be speared to death by the enraged peasants, when Hans appears on the scene.



SIEGMUND VON HAUSEGGER.

Hofmännin has fallen deeply in love with the brilliant young Hans, and for a time she wavers before his entreaties for his brother's life. Her loyalty to the peasants' cause, however, gains the upper hand, and she orders the count's execution. He dies an ignoble death at the hands of the peasants.

Hans would have suffered the same fate but for the girl's intercession. He is allowed to go unmolested. A large band of mounted knights now appears to crush the peasants. Hans joins them. He promises Hofmännin safety, however, if she will flee with him alone. She refuses to desert the peasants. The knights rush on the scene and the little band of valiant peasants and their heroine are quickly put to death.

The music by Von Baussnern, quite Wagnerian in style, does not do the text justice. The singers have mostly recitatives, and the orchestra revels in leitmotives. Melodious expression is rigorously avoided by the composer. If now and then the semblance of a melody appears it is quickly stifled. This is all the more to be regretted since the libretto presents several scenes of great lyric beauty. Nor is the treatment of the orchestra of a high order. The instrumentation is often weak and crude, especially in the woodwind. There is some very effective writing for the choruses, this being Baussnern's strongest point. The close of the second act, when the peasants sing their "Bundschuh" song, with full chorus and orchestra, made a big impression. Though Von Baussnern lacks the gift for cantabile writing, he has the sense for the characteristic. Thus the grotesque theme of the "Nonnenmacher," a sort of court fool, played by the English horn, is exceedingly striking, and one of the most interesting things in the entire opera.

As a whole the music lacks unity; it is too rhapsodical, and above all it has not the vitality to insure it life. "Der Bundschuh" was favorably received, and the composer was called out several times. The performance was excellent, both in point of orchestra and singers. The conductor, Dr. Kunwald, the regular conductor of the Frankfort Opera, wielded the baton in first class fashion.

The following evening the first orchestral concert was given in the large hall of the Saalbau, where the celebrated Frankfort Museum concerts take place under Siegmund von Hausegger. To one accustomed to the Berlin concert halls the Saalbau looks dingy and primitive. It is a good hall for orchestra, however, as the acoustics are good. The program was as follows:

- Schwermut - Entrückung - Vision, symphonic fantasy for large orchestra, organ, chorus and tenor solo.....Volkmar Andreae (Under the direction of the composer.)
- Ruhm und Ewigkeit, four vocal pieces with orchestra.....E. N. von Reznicek (First performance, under the direction of the composer.)
- Symphonic fantasy.....Bruno Walter (First performance, under the direction of the composer.)
- Concerto for two violins and orchestra.....Hermann Zilcher Hugo and Emil Heermann. (Under the direction of the composer.)
- Totenklage, for chorus and orchestra.....Georg Schumann (Under the direction of the composer.)
- Hymnus der Liebe, for chorus, baritone solo and orchestra.....Heinrich Zöllner (Under the direction of the composer.)

In respect to style this program was varied enough to suit the most ardent advocate of eclecticism in music. All schools were represented, the ultra-modern, the secessionistic, the classic and the romantic. The committee were wise in looking to this, for if the young "over-moderns" had had their way and given us an entire program of secessionistic works the audience would have been taken in a body to the madhouse. As it was, there were so many numbers similar in their means of expression—with orchestra and chorus—that it became monotonous.

The concert lasted from 7 till 10:30, and in point

of quantity left nothing to be desired. The quality was on a much lower niveau.

By far the most important work on the program was the symphonic fantasy by Volkmar Andreae. It is program music, and depicts the doubts and struggles of man, his despair of finding earthly contentment, and his endeavor to attain the impossible, his yearning for the solution of the life problem. It is a Faustlike text, mystical and abstract. The music, both in substance and physiognomy, is thoroughly in keeping with the text and very interesting. There are good, pregnant thematical material, superb orchestral effects, brilliant instrumentation (an instrumentation that brings out the specific orchestral "klang" in all its multifarious colors), and some very effective writing for the solo tenor voice. The tenor solo with the full orchestra fortissimo was the climax of the work.

Andreae leans heavily on Strauss, it is true, especially in passionate moments, but he has a strong individuality nevertheless, and goes to great lengths to produce the desired effects. Far from being content with an orchestra of 100 men, he adds the organ, a tenor solo and a chorus. The end justifies the means, however. Andreae is only twenty-five years old, and with his ideas, his individuality, his love of the poetic and beautiful, and his superb command of the entire orchestral apparatus he is a composer to be seriously reckoned with.

E. von Reznicek's four vocal pieces with orchestra proved disappointing after the brilliant Andreae work. The voice declaims rather than sings, and the employment of the orchestra is uninteresting. A part of the audience applauded heartily, but could not help the work to a real success.

Bruno Walter is a secessionist. He imitates Gustav Mahler and goes in for bizarre effects. He has learned a great deal about the employment of the orchestra, but his work reveals poverty of invention. It is much ado about nothing. His instrumentation is often hideous and he delights in extremes. For instance, a dialogue between the French horns and the violins—the latter in the highest positions, near the bridge. General crudeness combined with great length made his symphonic fantasy very tedious.

About the Zilcher double concerto I wrote last winter when it was performed in Berlin. It is a boyish, amateurish work, the only part of it worthy of consideration being the adagio, and here it is more the tonal effect, "wohl klang," than the musical idea that pleases. It is a thoroughly conventional work by a musician who has studied his Brahms.

The work was played by Hugo and Emil Heermann, father and son. Emil Heermann, a very tall slim youth, is a good violinist, but he lacks style and freedom, and was out of place on such a program. He was quite put in the shade by his experienced father, both in tone and delivery.

Georg Schumann's "Totenklage" stands on a much higher plane. In structure and in contents it is an interesting work. Schumann does not break with the old, nor is he a blind follower of the new. He keeps to the traditional oratorio form, but introduces modern orchestral effects and a bold use of the chorus. The underlying poetical idea of his work is taken from Schiller's "Bride of Messina."

The almost endless program came to a close with Heinrich Zöllner's "Hymn of Love" for mixed chorus, baritone solo and orchestra. This is a well sounding composition, built up on popular conventional lines, very effective in its employment of the full forces of the orchestra and chorus. The baritone solo is grateful and was admirably sung by Anton Sistermanns. It is a melodious work, free from eccentricities and well orchestrated. It develops a big climax at the close. Zöllner conducted with zeal and swing. It is a work that makes a strong bid for popularity, and it had a rousing success with the public, the composer being repeatedly called out at the close. Thus ended the first orchestral program.

After the concert a great banquet was given in the

new Rathskeller by the city of Frankfort, to which the members of the Allgemeiner Musik Verein, both local and from abroad, and other distinguished guests and citizens of Frankfort were invited. More than 1,000 persons sat down to the festive board. It was an occasion of twofold importance. The city of Frankfort thus welcomed her visitors, and at the same time the new Rathskeller was dedicated. This is a beautiful building, a fine specimen of mediæval architecture. The spacious arched rooms were gaily decorated and brilliantly illuminated. There were good things to eat and wine flowed in abundance, so that a highly animated mood soon prevailed.

The chief mayor of the city, Dr. Adickes, made a speech welcoming the guests. His talk was interspersed with touches of humor, and he dwelt on his great satisfaction over the fact that the new Rathskeller could be dedicated so auspiciously before such a brilliant assemblage of illustrious visitors. Then toasts were drunk to the visitors. Richard Strauss responded, thanking the mayor and the city of Frankfort for their hospitality. Toasts followed again, drunk to the mayor and to the city, and then a lively general conversation was kept up till 2 a. m. It was interesting to see so many celebrities together. To mention only a few there were Richard Strauss, Engelbert Humperdinck, of Berlin; Gustav Charpentier, Wilhelm Kienzl, Max Reger, Max Schillings, Frank van der Stucken, Heinrich Hammer, Müller-Reuter, Krug-Waldsee, Richard Sahla, Wilhelm Berger, Georg Schumann, Alfred Herz, Mengelberg, of Amsterdam; Henri Marteau, Hugo Becker, Carl Wendling, Rudolf Krasselt, Frederic Lamond, Ludwig Hess, Hugo Heermann, Vera Maurina, Anton Sistermanns and many others. The Berlin press was represented by Otto Lessman, Allgemeine Musik-Zeitung; Wilhelm Klatte, Lokal Anzeiger; Leopold Schmidt, Tageblatt; Max Loewengard, Börsen Zeitung; M. Marschalk, Vossische Zeitung; Moritz Diesterweg, Zeit am Montag, and by the correspondent of THE MUSICAL COURIER. Other critics were Otto Neitzel, Cologne Zeitung; Heinrich Zöllner, Leipsic Tageblatt; Hoffmann, of the Neue Zeitschrift für Musik, of Leipsic; Aloys Obrist, Weimarsche Zeitung, of Weimar; Martin Krauss, Munich; Dr. Schmidt, of St. Petersburg, and countless others. Commerzienrat Bock, of the firm of Bote & Bock, Berlin; Hinrichsen, of the Edition Peters, and Zander, of the firm of L. Leuckhart, and Hoffmann, of the firm C. F. Kahnt, of Leipsic, were a few of the principal music publishers.

A sad feature of the festival is the illness of Siegmund von Hausegger, the festival conductor, and the man to whose efforts the success of the affair is due in large measure. He is confined to his bed at present, but it is hoped that he will be able to conduct the première of his symphonic poem, "Wieland der Schmied," at the last concert, June 1.

This morning the first chamber music concert takes place, and in the afternoon an excursion will be made to "old Heidelberg," where Gustav Charpentier's "La Vie du Poète," a symphonic drama with chorus and soli, and Friedrich Klose's symphonic poem, "Das Leben ein Traum," will be given in the evening in the new Heidelberg Stadt Halle. An interesting feature in connection with this hall is the sunken and hidden orchestra and the darkened auditorium. This is the first attempt of the kind ever made in the concert hall and great interest is centred in it. If I survive the music flood of the next few days, I hope to give you a further account of the Frankfort festival in my next letter.

FRANKFORT, May 29, 1904.

LIKE the fishing season, the periodical discussion of the music cure in hospitals has arrived. As the taste for the best music is a debatable matter in this country, it might be wise to suggest that the doctors confine their experiments to only the most hardy convalescents.



A MUSIC publishing house in Leipsic has in press rather a remarkable collection of new music by unknown Russian composers. Most of the names are long and nearly unpronounceable. N. Artciboucheff has written an orchestral suite with variations on themes by other Russian composers. Nicolas Tschérépine has written a scene describing the horrors in the fourth act of "Macbeth." B. Zolotareff is the author of a Hebraic rhapsody, and also of a string quartet. W. Malichevsky is another who has written a string quartet, also a sonata for piano and violin. A sonata for the violoncello is by J. Kryjanowsky. These names have not yet appeared on programs of New York concerts, but let us hope that our longing will be realized.

BERLIN, June 11.—"Suit dismissed with costs for the plaintiff" was the verdict of the court yesterday at Frankfurt-on-the-Main in the suit which Kubelik, the violinist, brought against Dr. Gehrman, the music critic of the Frankfurter Zeitung.

#### KUBELIK

#### LOSES.

for what the violinist deemed insulting personalities in criticisms of his concerts. Dr. Gehrman described Kubelik as a "stupid looking man (bloede dreinschauenden) of superfine, effeminate appearance," and spoke of him also as a specialist and "miracle worker who produces nothing but tones."

The proceedings turned partly upon the meaning of the word "bloede," which experts testified was used in North Germany in the sense of "shy" or "expressionless," and the court noted that Dr. Gehrman came from Berlin to Frankfurt. But Herr Schwarzschild, Kubelik's lawyer, saw in the word proof that offensive personalities characterizing Berlin musical criticism were being introduced. The Frankfurt lawyer also objected to the word "specialist," which he claimed was only applicable to a variety performer.

Dr. Gehrman's defense of the word "bloede" was that he only meant to say that Kubelik riveted his eyes on one spot when playing.

The presiding judge pointed out that he possessed a pamphlet written against Wagner during the great composer's lifetime, and designed to prove that Wagner was crazy. Yet Wagner never once brought suit against his critics. The judge also claimed that Kubelik invited criticisms on his personal appearance by having full length portraits of himself displayed in shop windows as advertisements.

Experts who were called testified that Kubelik possessed astonishing technique, but that he aimed more at external effects than artistic depth. His whole program was arranged with the view of displaying virtuosity.

The court in explaining the reasons for the dismissal of the suit said the word "specialist" was justified, since Kubelik "cultivated the breakneck feats of a Paganini," adding:

"It is now customary everywhere for critics to describe the personal appearance of artists for their readers who were not present at the concert, and Kubelik probably would have been better satisfied if the personal description had been more flattering."

The court also said that the expression "bloede" was not insulting, and added: "If Kubelik had a crooked nose, and the critic mentioned it, that would not have been an insult. The verdict of the court is, therefore, acquittal."

It will be observed that this case was tried before a judge without a jury. Cases in which expert testimony is necessary when tried before a jury cannot result satisfactorily to either side, for the verdict determines nothing. It is not a question of facts that must be decided by a jury in an expert case. The jury must, in a case where expert witnesses appear on both sides, particularly in a musical question, decide on the technique of music in its various branches, and is, of course, unable to do so, not knowing anything of it fundamentally. It is as bad for a plaintiff as it is for a defendant. If a musical plaintiff has an action in which a question of musical technique is involved he may lose because of the ignorance of the jury, which cannot at all understand the technical expressions as a jury. The defendant may be equally endangered; but be-

fore a judge this compensation at least exists, namely, that he is supposed to be a man of higher intelligence than the average and susceptible of technical impressions from the very fact that he has studied law, which is technical, and he may also be an artist by culture and he may have pursued some studies in music. We are not acquainted with any matters pertaining to law, but the common sense of the situation prompts us to suggest that something should be done to remove these technical questions from the decisions of juries, who are incapable of understanding them and whose verdicts are generally reversed in the higher courts, probably because of this very feeling on the part of the judges.

THE first American appearance of Remenyi, the Hungarian violinist, was at Steinway Hall November 11, 1878. His managers "boomed" him with all the lurid advertising methods then in vogue, and he was, so far as tradition reports from those

#### REMEYNI

#### AND BRAHMS.

prehistoric times, a financial success. "He is a specialty," one critic wrote, "and specialty decides the commercial value of the artist." Another writer made after one of Remenyi's performances the very veracious remark that "genius is capricious and inconstant," and to this is added the insinuation that "his style of reading is not always chaste or noble," and the culminating hint that "he does not scorn the sensational." He certainly did not. He himself told of a sensational enterprise, a voyage of discovery, not of a gold mine, not of the South Pole, but of an artist. Remenyi tells the tale in a number of the New York Herald of those bygone days when Clara Louise Kellogg was singing "Carmen" and Ilma di Murska did Leonore in "Trovatore."

In 1852 Remenyi was the spoiled child of the élite of Hamburg. He was engaged to appear at an entertainment of one of the aforesaid élite, when his accompanist fell sick and could not do his duty. The violinist consulted everybody, till a musical publisher said, "Try little Johann." "All right," said the Hungarian, "send him to the hotel." At 5 o'clock there appeared a youth with a very high soprano voice, about sixteen years old in appearance, who said, "My name is Johann Brahms." They began to rehearse at once and Remenyi soliloquized, "There is a genius here. Fate has laid her fingers on my friend." On being questioned, the young Johannes confessed that he composed some things, and when he played them Remenyi exclaimed, "My dear Brahms, you are a genius." "I am not much recognized in Hamburg," was the reply. Then Remenyi declared, "I shall tell henceforth to everybody that I have discovered a rare musical gem in you."

Remenyi's engagements ceased, but he clung to Brahms. At that time Brahms was giving lessons at 15 cents an hour, and was moody and reticent to everyone except Remenyi. In 1853 they played their way together from Hamburg to Hanover, and there Remenyi saw Joachim and spoke of the young "musical genius." By Joachim's influence they were invited to play before the blind King George, and His Majesty took the opportunity of remarking, "My dear Remenyi, your musical genius has no genius at all."

From Hanover the pair wandered to Weimar, where Liszt was king. When Remenyi confessed that he had no money, Liszt said, "Come and live with me," and permitted him to bring Brahms. Next morning at the Altenburg Liszt asked Brahms to play some of his compositions, but the latter hesitated. Liszt added, "If you have any at hand I will play them for you." After he had done so Brahms was overpowered, Remenyi wept, and Liszt said, walking up and down the room, "Well, well, we shall see!" Then Remenyi tells a curious tale of one of the lessons at Altenburg. While Liszt was playing Brahms fell asleep in an armchair, and when

remonstrated with only replied, "I could not help it." After this experience Remenyi told Brahms that Altenburg was no place for him, and managed to send him to Düsseldorf armed with a letter from Joachim to Robert Schumann. For some time Remenyi heard nothing from or about Brahms, till Liszt at dinner one day exclaimed, "Remenyi, your judgment is right after all. Schumann's letter in the Leipsic Musical Journal says: 'A new musical Messiah has arrived, and Minerva stood at the cradle of Johannes Brahms.'" Then Remenyi burst into tears, feeling that this was a recompense for his unselfish devotion to the fortunes of his young friend. He waited for a letter from Brahms, but none ever came. They met only twice afterward, but neither of them made any reference to the past.

If we grant that the visit to Düsseldorf was the starting point of Brahms' success, then the common story of Brahms being on a concert tour, accidentally going to Düsseldorf, and accidentally meeting there with Schumann is absolutely untrue, and the visit to Schumann was deliberately planned by Remenyi, and his letter to Joachim and Joachim's letter to Schumann were the first steps in Brahms' career.

Brahms' family was in humble circumstances. His father played the contra-basso in a small orchestra and did not see anything promising in his son. According to Remenyi, only Brahms' mother appreciated his talents, and alone approved of the young man leaving Hamburg. No two artists could perhaps be more racially separate than Brahms and Remenyi. The latter all that there is Hungarian, the former a "Plattdeutscher," with "sea air and basses as the ground elements of his music." The real discoverer (if stars ever require to be discovered) was Schumann, who on hearing Brahms play his op. 1, the C major sonata, said, "It is music the like of which I never have heard before." Remenyi's great sin, however, was in stating that Brahms' "Hungarian Dances" are not Brahms' at all, but either national airs or airs which he—Remenyi—had composed and given to Brahms as they wandered from village to village. This charge against Brahms' honesty was first published at the date of Remenyi's visit to America in 1878. However, an unbelieving world still insists on crediting the popular morceau to Johannes Brahms.

THERE have been a number of interviews cabled to the daily papers here from Germany, calling attention to the assumption that German singers who look toward engagements at the Metropolitan Opera House here are asking \$2,000 or \$2,500 per night or per opera as their salaries. This on its face is an absurdity, and necessarily a falsehood. There is not a singer in Germany who would ask \$2,000 a night to sing in opera here, and there is not one, we believe, who would ask \$1,000 a night for any number of nights. No such singer exists in Germany today. The singers in Germany know for which operas they are qualified, and they know they would be essential only for an ensemble cast. They know, furthermore, that they are receiving in Germany from 500 to 1,000 marks a night, and there are very few instances where they receive 500 marks a night. To attribute to them a demand for six times as much as they are getting in Germany would be equivalent to an attack of financial vertigo, because they could not mentally realize the figures.

At the height of her popularity Lilli Lehmann received at the Opera House \$600 a night, but she was Lilli Lehmann. The fancy figures that have been associated with the names of the artists here under Grau were fictitious in most cases. When Eames was said to have received \$1,000 per night she was receiving \$500. Jean de Reszké never received the amount assigned to his name. Had these enormous sums been paid to him he would not today give singing lessons in Paris at any price, for he abhors the occupation.



THE Kansas City Journal says that "singers should spend the summer in Alto, Ga., and poets in Parnassus, Pa."

Here are a few more suggestions for summer resorts:

Musicians to Rust, Minn.  
Deadheads to Gratis, Ohio.  
Wagner singers to Yellville, Ark.  
Managers to Buncombe, Va.  
Parsifalites to Mystic, Conn.  
Henry W. Savage to Stillwater, Minn.  
Heinrich Conried to Chatfield, Minn.  
Actors to Footville, Wis., or to Dodge City, Kan.  
Oscar Hammerstein to Neversink, N. Y.  
Agents to Fee, Pa.  
Show girls to Gem, Ind.  
Bakers to Cakes, Pa.  
Babies to Brest, Mich.  
Critics to Sac City, Ia.  
Prima donnas to Star City, Ark.  
American composers to Bigger, Ind.  
Some singers to Antiquity, Ohio.  
Charley Bigelow to Bald Knob, Ark.  
Thirsty musicians to Drytown, Cal.  
Concertgoers to Markville, Minn.  
Enemies of THE MUSICAL COURIER to Yuba Dam, Cal.  
Mr. Amelia Bingham to Box, Kan.  
Sidney Rosenfeld to Begg, La.



ELGAR AT PLAY.

Nahan Franko to Ubet, Mon.  
Joe Weber to Merrifield, Minn.  
Rupert Hughes to Larned, Kan.  
De Wolf Hopper to Ballground, Ga.  
Lillian Russell to Belle Centre, Ohio.  
Abe Hummel to Trickum, Ky.  
The staff of THE MUSICAL COURIER to Deposit, N. Y.  
John R. Platt to Coffeetown, Kan., or Aroma, Ill.  
Grover Cleveland to Fisher, Minn.  
Vladimir de Pachmann to Peculiar, Mo.  
Plumbers to Faucett, Mo.  
American pianists to Charity, Kan.  
Judge Parker to White House, N. Y.  
The hungry to Grubtown, Pa.  
Widowers to Widows, Ala.

Summer teachers to Beeville, Tex.  
William C. Carl to Bonanza, Nev.  
Dr. William Walker to Sawtooth, Ind.  
MUSICAL COURIER advertisers to Cash City, Ark.  
Ysaye's manager to Tenstrike, Minn.  
Minnie Tracy to Tracy, Minn.  
Bernard Sinsheimer to Race Track, Mon.  
Expensive wives to Calico, Cal.  
Grass widowers to Midway, S. C.  
Schemers to Hatchville, Ga.  
Dr. Holbrook Curtis to Doctortown, Ga.  
Emma Calvé to Riddleville, Ga.  
Xaver Reiter to Horn, Germany.  
No musician to Modest Town, Va.  
Moriz Rosenthal to Tip Top, Va.  
Press agents to Chewtown, Pa.  
Russians to Cannon Falls, Minn.  
Dead ones to Tombstone, Ariz.  
Bryan Democrats to Bug Hill, N. C.  
Carnegie to Library, Pa.



WHERE "GERONTIUS" WAS WRITTEN.

Violinists to Bow, N. H.  
A. J. Goodrich to Harmony, Me.  
Harlem dwellers to Big Flats, N. Y.  
Critics to Concert, Ia.  
Mme. Schumann-Heink to Wagner, Pa.

Mr. Louis Kaufman Anspacher, poet, linguist and playwright, announces his new tragedy in five acts, "Tristan and Isolde," soon to be published by Brentano's. Aside from the regular edition of the work, there will be an edition de luxe, limited to 100 numbered and signed copies, "on imperial Japan vellum, edges uncut, heavy Japan vellum covers, pasted titles." Applications for these volumes should be made to the author, 150 Fifth avenue, New York. The Critic recently said of Mr. Anspacher's play: "Those who have read the manuscript compliment its virility and dramatic quality." Mr. Anspacher says that his new version of the Tristan theme is based on some of the old chivalric legends that cluster about the character of the Arthurian hero. Another good thing about the book is that it does not deal with "Parsifal."

The accompanying pictures of Dr. Edward Elgar are taken from the Strand Magazine, which publishes also a breezy interview with the English composer. His many American admirers will be glad to learn that he said this, among other things: "It was part of my original scheme to continue 'The Apostles' by a second work carrying on the establishment of the church among the Gentiles. This, too, is to be followed by a third oratorio, in which the fruit of the whole—that is to say, the end of the world, and the Judgment—is to be exemplified. I, however, faltered in that idea, and I suggested to the directors of the Birmingham Festival to add merely a short third part to the two in which the

already published work, 'The Apostles,' is divided. But I found that to be unsatisfactory, and I have decided to revert to my original lines. There will, therefore, be two other oratorios."

The Berlin Tageblatt publishes an interesting letter written by Richard Wagner to the late Franz von Lehnbach. Visitors to Wahnfried in Bayreuth will remember the fine Schopenhauer portrait (by Lehnbach) which hangs on a wall of the library and study formerly used by Wagner. The picture was presented to him by the artist, and on January 13, 1875, Wagner writes to Lehnbach: "Dear Lehnbach—To my mind, you artists are fortunate people. Nowadays, when 'art' is spoken of, in truth painting is meant. Poets? Well, they are—poets. Musicians? They are makers of music. But 'artists' are always painters. I have often been annoyed at such a state of affairs, but finally I have come to the conclusion that mayhap the popular opinion is the correct one after all. There stands that extraordinary personage, that almost impossible one, the old Schopenhauer. The personality of Schopenhauer is exactly realized in this picture. It is a well of deep and clear thought, and most vividly is the man himself brought before us. My own hope for the future of German thought and culture is that the time may come when Schopenhauer will be law for our philosophy and our life. You anticipate such a time by showing us the head wherein this law found its perfect inception and its fullest harmony. Schopenhauer looks down upon us sadly. He inspires the best of us to try to win a smile from him, a smile which a presentiment has enabled you to picture." Wagner certainly won his share of the smile, for he never wavered in his allegiance to Schopenhauer—that misogynistic thinker who preached a philosophy of supreme indifference, and lived a life that concerned itself dreadfully with all the small affairs of existence. His essay on "The Cracking of Whips" is a truer index to the man Schopenhauer than all his ponderous chapters on "Will and Understanding."

On May 19 and 20 an auction of autographs was held at the celebrated Berlin shop of Leo Liep-



ELGAR AT WORK.

mannsohn. Mr. Liepmannsohn sends the following table of prices achieved: "For a Beethoven letter (one and three-quarter pages), \$65; for a song manuscript, \$235; another manuscript (two pages), \$42.50; fragments of manuscripts, \$25, \$17.50 and \$10; the manuscript of Boccherini's quartet, op. 1 (1777), \$42.50; a duet by Brahms (from op. 61), \$126; a Brahms letter, \$19. A Chopin mazurka (composed in Vienna, July 20, 1831) brought \$150; a flute concerto by Graun, \$21; manuscripts of Liszt works, \$24, \$27.50, \$40, \$70 and \$28.50, respectively; an arietta by Meyerbeer,

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\$17.50, and three songs by Schubert, \$225. Schumann's 'Papillons' went for \$162, and other Schumann manuscripts for \$10, \$32, \$14 and \$25. The andante of Viotti's violin concerto, No. 24, was sold for \$27.50. Letters by Wagner, \$27.50, \$25, \$32.50 and \$31; a bit of Weber's writing, \$32.50; a dedicatory page of the 'Freischütz' overture, \$27.50, and a short note written by Weber, \$10." Liepmannsohn adds: "I wonder in what ratio these prices stand to the actual amounts received by the composers of some of the foregoing works?"

In the old portion of the city of Lucerne there is an ancient inn decorated with the sign: "Zum Dubeli. Stammlokal Richard Wagners." The proprietor of the inn has issued a little pamphlet, written by Louis Zimmermann, portions of which are worth translating: "A half hour's ride over the lake brings the stranger to the idyllic villa 'Tribtschen,' where for years there lived one of the intellectual heroes of the German nation, Richard Wagner. In December, 1865, Wagner left Munich, and visited Geneva and Southern France. On April 11, 1866, he arrived in Lucerne, and the next day he moved to the pretty villa 'Tribtschen,' hard by the lake. The villa belongs to the well known family Amrhyn, and has its own coat of arms. Colonel Amrhyn allowed Wagner to print the crest on his note paper and to use it howsoever he pleased. Wagner himself writes about his Lucerne home: 'I have been fortunate enough to find the very kind of country house for which I have been looking, and I feel that I now can continue my work with real joy.' Wagner stayed at 'Tribtschen' until he moved to Bayreuth. \* \* \* Everyone in Lucerne who came into social or business relations with Wagner will never forget the little man, with the wide brimmed, black felt hat and his mighty St. Bernard dog, Russ. \* \* \* Tradespeople who dealt with him remember many a bad quarter of an hour when the composer was in one of his tantrums. The bookbinder Schlapfer had to suffer especially in that regard. However, before Wagner left Lucerne he gave Schlapfer a photograph, and wrote on it: 'To Schlapfer, bookbinder and art friend.'

\* \* \* On his daily walks Wagner always stopped in at the 'Dubeli' tavern to drink his beer and treat Russ to a sausage. \* \* \* At the villa Wagner lived in regal splendor. He wore velvet knickerbockers, a satin waistcoat and a violet frock coat, with stockings of the same color, and fancy buckle slippers. \* \* \* Wagner and his wife lived in separate apartments. \* \* \* King Ludwig of Bavaria several times visited Wagner in Lucerne. Those were always gala occasions, and even theatrical performances were not missing at Tribtschen, Wagner's children being the actors. \* \* \* While Wagner composed at the piano, Hans Richter put the music on paper. \* \* \* Frau Wagner, too, composed at times. \* \* \* She was a tall, slender and unusually elegant woman, and also she was a strict and practical housekeeper. \* \* \* Wagner married his second wife, Cosima, in Lucerne (August 25, 1870), at the Protestant church. When the son, Siegfried, was born Wagner could hardly contain himself for joy. He bought yards and yards of heavy silks and

hundreds of garlands of roses with which to decorate the room of the baby. Then he composed his 'Siegfried Idyll.' \* \* \* Wagner's children were educated by a tutor, L. Schobinger, who in turn was superintended by Frau Wagner. \* \* \* Schobinger was an Alpine enthusiast, and on one occasion he persuaded the Wagner family to make a trip to the Pilatus via Hergisevil. Wagner and his wife arrived there with children, boxes, trunks, and Hans Richter, and a small regiment of carriers bearing baskets of eatables, dishes, wines, clothes, &c. It was certainly an original equipment for an Alpine climb! \* \* \* As is well known, Wagner was hard at work during almost every moment of his stay at Tribtschen. \* \* \* In 1872 Wagner and his family went to Bayreuth. In 1897 a tablet was affixed to the Villa Tribtschen bearing this inscription:

In this house lived  
Richard Wagner  
From April, 1866, to April, 1872.  
Here he finished his  
"Meistersinger,"  
"Siegfried,"  
"Götterdämmerung,"  
"Kaiser Marsch,"  
"Siegfried Idyll."

The Des Moines Register says: "Ragtime must go." It does. LEONARD LIEBLING.

#### Musical Courier Muscals.

(From the Berlin German Times.)

SATURDAY, May 21, again saw a brilliant array of talent assembled at Luitpoldstr. 24, when Mr. and Mrs. Arthur Abell held their second musicale of the season, which was unanimously declared by those present to have outshone anything of the kind previously held in Berlin.

The musical program was as follows:

Cello soli.....	Anton Hekking.	.....
Lieder .....	Herr Leonard accompanying.	.....
.....	Eva Lessmann.	.....
.....	Accompanied by Herr Otto Lessmann.	.....
Piano solo.....	Myrtle Elvyn.	.....
New songs.....	Hugo Kaun.	.....
.....	Arthur von Eweyk.	.....
.....	The composer at the piano.	.....
Adagio, double violin concerto.....	Bach.	.....
.....	Arthur Abell and Hans Lange.	.....
.....	Louis Dimond at the piano.	.....
Drei Lieder.....	Matja von Niessen-Stone.	.....

Among those present were Prof. Xaver Scharwenka, Herr Otto Lessmann, Herr Anton Hekking, Mme. Antonia Mielke, Herr Hugo Kaun, Herr Arthur van Eweyk, Mme. Matja von Niessen-Stone, Paris Chambers, Herr Wilhelm Klatte, Dr. Paul Ertel, Herr D. Rather, Herr Yssay Barmis, Herr R. Lienau, Mrs. Godowsky, Fräulein Eva Lessmann, Herr Hans Lange, Louis Dimond, Frau Scharwenka, Frau Kaun, Frau Ertel, Inspector Gustav Loeser, Mrs. Chambers, Maurice Aronson, Miss Deyo, Mr. Elvyn, Mrs. Elvyn, Miss Myrtle Elvyn, Miss Maud Luck, Mrs. Luck, Frau Rosentower, Fräuleins Marie and Alice Rosentower, Fräulein Hermine Schwartz, Miss Margaret Melville, Mr. Nevill-Smith, Signor Patricolo, Herr Alhous Leonard, Herr Edmund Dichtenstein, Professor Stillman-Kelley, Mrs. Dreggs and others.

#### Alberto Jonas Goes Abroad.

ALBERTO JONAS, director of the Michigan Conservatory of Music in Detroit, and Mme. Elsa von Grave-Jonas sailed for Europe Saturday of last week. They will visit London, Brussels and Paris, and will return to New York in time to begin the fall term in Detroit, the first week in September.

## European Notes.

The report that the Russian Government is impressing the professors at the royal conservatories into military service turns out to be untrue. The professors of the Moscow Conservatory have signed a protest against the publishing of the false news, and the document is to be sent to the newspapers of the world "in order to eradicate the wrong impression that Russia has arrived at the end of her military resources."

Sophie Menter has returned to Berlin from Moscow and St. Petersburg, where she achieved an unequivocal triumph as one of the soloists at the recent Tschaiakowsky festival.

Leoncavallo's visit to Berlin was a success in every way. The public and the press made his stay one continuous series of ovations. At the Wintergarten Leoncavallo was so impressed with the performance of Tortajada, a Spanish dancer, that he has offered to compose a one act opera for her.

The new Stuttgart Opera House is to cost \$1,150,000 and will seat 1,400 persons.

In Berlin Leoncavallo was recently invited to breakfast at the Zoölogical Garden, and a military band was engaged to enliven the meal with selections from the composer's "Pagliacci" and "Bohème." It appears that the newly formed Composers' Protective Society levies a tax on the bands or orchestras which use the compositions of the society's members, and this tax is deducted from the pay of the musicians. The band players at the Leoncavallo breakfast sent him a special request to the effect that he renounce his royalty rights for that particular occasion. Leoncavallo gave a signed assurance to that effect, and the concert proceeded forthwith and successfully. A glance over the schedule of the Composers' Protective Society shows that the musicians saved just 40 cents—a saving of less than 1 cent per player, as there were forty-two of them! Thus does true thrift flourish in Germany.

Joseph Schlaar, the Wiesbaden conductor, was prevented by his contract with the Opera there from accepting Mr. Savage's offer to lead the English "Parsifal" performances in America.

Ludwig Wüllner's grave (in Cologne) was decorated with a handsome monument some weeks ago. The money for this purpose was collected by Fritz Steinbach (formerly of Meiningen), who succeeded Wüllner as the leader of the Gürzenich concerts in Cologne.

Stuttgart Opera—May 29, "The Little Corsican" (mimodrama by Bereny) and "Pagliacci"; May 31, "Der Corregidor"; June 1, "Gipsy Baron"; June 3, "Hoffmann's Erzählungen"; June 4, "Daughter of the Regiment."

Carlsruhe Opera—May 29, "L'Africaine"; June 2, "Magic Flute"; June 4, "Samson and Delilah"; June 5, "Taming of the Shrew."

An Opéra Comique will soon be erected in Berlin, near the Potsdamer Platz. The manager and director of the new enterprise is to be Herr Gregor, formerly of the Elberfeld Opera.

The Vienna à Capella Chorus will give a "composers' concert" next season, devoted exclusively to the works of Vienna composers.

The Opera at Eger has just been sublet again for another two years to Director Galotzy, of the Pilsen Opera.

Geraldine Farrar, who is singing in opera at Stockholm, was decorated there with the Swedish medal for Art and Science.

E. Wolf-Ferrari is writing a new comic opera to be called "The Four Ruffians."

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## THE MAINE FESTIVAL.

PORTLAND, Me., June 8, 1904.

**T**HE annual Maine Music Festival closed today in Portland, after the usual six days' season in this city and Bangor. Whether the financial success of the concerts is equal to that in its artistic phases it is difficult to state at this time; but there is no doubt of the latter. The concerts were given in Bangor Thursday, Friday and Saturday of last week, and in Portland Monday, Tuesday and Wednesday—five in each city, with programs practically identical.

The makeup of the festival was nearly as usual, with a few important changes. The artists were Madame Schumann-Heink, Charlotte Maconda, Isabella Bouton, Marguerite Lemon, Francis Archambault, Edward P. Johnson, Edward Barrow, Gwilym Miles and Hans Kronold. The orchestra numbered about fifty men, and there was a chorus in each city of something over 600. Artists and orchestra appeared in both cities, the choruses being separate. William R. Chapman was the director in chief.

Oratorio was dropped this year, so far as an entire performance was concerned, the experiment of last season having proved the unwisdom of such a plan here. To give that wide variety which Mr. Chapman has insisted upon as a necessity in the Maine programs, the second part of the opening concert was devoted to Gaul's "The Holy City," with Madame Maconda, Mr. Barrow, Mr. Miles, Miss Julia Noyes, of Portland, and Miss Frances Drinkwater, of Bangor, as the solo singers. The two latter are Maine singers not before heard at a festival, and both of them sang well. The Bangor auditorium is an exceedingly trying place for a young singer on account of its great size, and the amount of attention given Miss Drinkwater for her work in the oratorio there was the more marked on that account.

Both the oratorio, Gaul's "The Holy City," the second half of the opening program, and the performance of the second night, which was devoted to Bizet's "Carmen," brought out the strength of the chorus. The choruses also had several lighter numbers.

A novelty, and rather a successful one, was the singing of a large chorus of public school children in each city on the second afternoon of the festival. Particularly in Bangor this resulted most happily, and the degree of musical excellence attained was high. There are hopes that this plan may be followed in future festivals in order to establish an organized body of young people from which the main choruses can be recruited from year to year.

In the orchestra were more Maine players than usual, which is a good sign. The men, in spite of the hard work and the fatiguing rehearsals prior to the concerts, played with plenty of interest in their labors and with a high degree of musical result. The accompanying was very generally satisfactory, and, of course, there was a great deal of it. Besides the very important work in "Carmen" and "The Holy City," there was the third movement of the Tchaikovsky "Symphonie Pathétique," Beethoven's overture "Egmont," excerpts from "Parsifal," Berlioz's "Marche Hongroise" and other matter of that calibre. Mr. Chapman added a number of more delicate numbers in his characteristically bold style Rubinstein's Melodie in F being one of them at the first of the matinees. There was a touch of "Parsifal" on the third evening of the festival, but it was not fatal, and Mr. Chapman did not extensively exploit Wagner otherwise. One of the most brilliant numbers was the ballet music from "Faust," several movements of which were played at one of the matinees.

Madame Schumann-Heink repeated her last season's success—in Portland she quite exceeded it. The audience justified all the usual adjectives after her appearance in the "Rienzi" aria, her opening number on the closing night of each festival, and in Portland, when she had concluded her second aria, from "Samson and Delilah," there was almost no end to the enthusiasm. One of the pretty incidents of the festival season in Portland was the visit of Madame Schumann-Heink to the local asylum for old ladies, where she sang out of compliment to the inmates and in her most gracious style.

Charlotte Maconda scored a renewal of her many former festival triumphs on the opening nights of the concerts, singing the mad scene from "Hamlet" and the soprano

role in "The Holy City," and not failing to justify her reputation as one of our best coloratura artists.

The new voice was Edward Barrow, a fine tenor. The other tenor of the festival was Edward P. Johnson, who was here last season. His voice is one of the best we have had in Maine, and he has learned to sing so much better than the usual tenor that there seems to be no difficulty in getting him into the first class of such voices. He was the Don José and the Remendado in "Carmen," and was given the large amount of applause and attention his excellent work deserved.

Arthur Beaupre, a Bangor lad of thirteen years, played at the piano a group of numbers, including Mendelssohn's Prelude in E minor, Arensky's prelude "La Mer" and Schumann's "Carnival Scenes at Vienna," exhibiting a wonderful amount of intelligence and strength, not to say genius. It is pretty difficult to predict for child artists, and even harder to criticise them. This boy has a delicious touch, which is being assiduously cultivated by competent local teachers, and, as he has in him the gift of capacity for labor, he bids fair to be something definite.

Financially the festivals did not pay. In both cities an effort is being made to raise a sufficient guarantee to bring the concerts here permanently and place them above the danger of lapsing from year to year. The annual cost for each city has been fixed at about \$7,500, certainly a low figure for a good festival. Half the necessary guarantee has been pledged in Portland already. No proposition has been made for a union of the festivals so that the concerts can be held in but one city. Portland proposes to have a festival of some sort next season and Bangor will do the best it can in the same way.

It is not proposed to go back to the October plan, and so far as is known now the next concerts will be held in June of 1905.

JAMES EDMUND DUNNING.

## Francis Walker's Summer Season.

**F**RANCIS WALKER, the popular baritone, who is already recognized as one of New York's most successful teachers of singing, left last week for Bellingham, Washington, which is in the farthest northwest county of our farthest northwest State. There Francis Walker has elected to do the first part of his summer's work. He opens his season there with a recital June 20, and will then receive pupils, and will teach about seven weeks.

In September Mr. Walker's time is all taken at Stillwater, Minnesota, by a most enthusiastic band of students, who will each have three lessons per week. His season there also opens with a recital, and will close with a grand concert. Mr. Walker has renewed the lease of his magnificent studios at No. 27 West Sixty-seventh street, New York city, and will return from the West the first of October to resume his work here.

## Madame Hardy Getting Well.

**M**ME. CAROLINE MIHR-HARDY, who has been seriously ill since February, is gradually recovering her strength. In the late winter Madame Hardy was obliged to abandon an extended tour of forty-two concerts. Her positions as soprano soloist in the choirs of the Marble Collegiate Church and the Temple Emanu-El have been filled by substitutes. Madame Hardy is looking forward to a prosperous fall and winter of 1904-5.

## ATLANTA.

ATLANTA, Ga., June 2, 1904.

**T**HE Atlanta Musical Festival, held May 30 and 31 and June 1, has come to a glorious close, and it has left one universal impression, namely, that it is the turning point in the city's musical history.

The audiences from many States thundered their approval, and when Mme. Schumann-Heink was asked how the work done here compared to that of other festivals she exclaimed: "Wonderful, wonderful!" Mme. Schumann-Heink said of the chorus that it was one of the freshest and sweetest and best she had ever heard.

Possibly it all seemed so wonderful because nothing much was expected of Atlanta, but the pessimists here and abroad will have to take a back seat now, for Atlanta intends to catch up with its Northern sisters.

When it is considered that Dr. Browne took all kinds of material, from the professional down to the crudest amateur, and in all with but two months' rehearsal, its efforts were nothing short of marvelous. There were no piping voices to mar the oneness; their work was soulful, clean cut and the baton obeyed to the dot.

Of the orchestra, which has been associated together for several seasons, we expected much. In their work, which had received sufficient rehearsal, we were not disappointed, but as yet they are not able to read at sight satisfactorily. This greatly handicapped Mr. Earnest in his work on the second night. If the other soloists felt a deficiency they were artists enough to conceal it. Despite a few flaws it was one of the greatest musical achievements Atlanta has ever witnessed.

Everyone concedes that Dr. J. Lewis Browne was the power behind the throne and on the thorn, yet alone he could never have accomplished such results. Citizens, men and women, from all walks of life, came to his rescue, drawn by his personal magnetism and his high purpose, and Atlanta's musical millennium was reached when professionals heartily entered the ranks to make the festival a success.

Mme. Schumann-Heink appeared on the two first nights, and was accorded a veritable ovation on both occasions. At her last appearance, after the finish of Brahms' "Rhapsodie," the audience almost went wild with pleasure.

Her solo work in the "Orpheus" was not as affectingly done, but she, too, was handicapped, not by the orchestra, but the unsympathetic accompaniment of the harpist. These few rough places noticeable during the festival were from the lack of opportunity for rehearsal, and not from any lack of ability.

In these two big works of the second night, "Orpheus," by Gluck, and the Brahms' "Rhapsodie," the most beautiful effects were created by the chorus and orchestra. Their work on the closing night was possibly the best. In the "Sun Worshipers," by Goring Thomas, and in their accompaniments for Campanari's solos, aria, "La Favorita," and "Credo," by Verdi, and his encore, Rossini's "Taran-tella," and twice again the "Toreador Love Song," they were superb. Their sense of balance was well brought out, instead of drowning the solo parts they enhanced them, and throughout did some clever work.

Signor Campanari was heard for the first time on the

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afternoon program in his solos, "Gloria Te," by Buzzi-Peccia, and "The Parting Hero," by Rosiglio. His reception was spontaneous, and after repeated recalls he responded with the "Toreador Love Song," giving it new interest, and his second appearance called forth a similar response. He puts the Italian fire into his work, and with a voice equal in every way to interpret these outbursts of passion he is easily the greatest baritone heard upon an Atlanta stage.

On the opening night a little disappointment was shown in the soprano, Miss Dell Martin Kendall, but like wine she continued to improve and stimulate her audience, and before she left completely won her way, musically and personally.

Her best efforts were on the closing night. The "Sun Worshippers" gave her a fine opportunity, and she was not found wanting. The "Jewel Song," from "Faust," was given artistically, and she was repeatedly encored. Miss Kendall's mezzo soprano is rich and full, enough of the dramatic quality and of the lyrical to make her voice well fitted for a wide field upon the concert stage. It is delightfully smooth and possibly it was this lack of startling features that caused the first ripple of disappointment. She could possess more temperament, but on the whole she was satisfying.

Oscar Ehrsgott, the basso cantante, appeared in the "Olaf Trygvasson," and in solo work on the first night, and warmed up to his work. He gave as an encore with spirit Browne's song, "The Myrtle and the Steel." Several of the artists complimented our conductor by singing his compositions for encores, which were always well received.

The pianist's—Silvio Risegari—languid sureness, beautiful singing tones and abundance of temperament and style made him an attraction on the two programs where he appeared. "Carnaval Mignon," by Schütt, and several Chopin numbers, were his selections, including encores.

All were charmed with the harpist, Mme. M. Wunderle, who gave as her solo Schneck's fantasia, and responded to an enthusiastic encore. The orchestra did the best solo work in the Schubert symphony in B minor; "Ballet of Sylphs," by Berlioz, and the overture, "Sakuntala," by Goldmark. The choruses' unaccompanied songs were excellent; the "Ave Maris Stella," by Grieg, had to be repeated, and the festival closed with one by Browne, "Sleeping, Why Now Sleeping," a characteristically beautiful composition, but not one in keeping with the audience, for not even at so late an hour that the overture had to be omitted, was it ready to depart.

Dr. Browne was given a gold mounted baton by the chorus, a diamond and pearl scarf pin by Cox College, a large silver loving cup by the Festival Association and a laurel wreath by the orchestra. BERTHA HARWOOD.

#### Manuel Y. Ferrer Dead.

MANUEL Y. FERRER, a guitarist and composer, died in San Francisco, Cal., June 1, at the age of seventy-two. He was born in San José del Cabo, Lower California, June, 1832, and went to California in 1849. Professor Ferrer published several works for the guitar. He leaves a wife, four daughters and three sons. Three of his children follow the musical profession. One of them is Miss Eugenie M. Ferrer, the well known pianist.

### CLEMENTINE DE VERE.

**M**ME. CLEMENTINE DE VERE'S success as Rachel in Halévy's "The Jewess" at the Royal Theatre, Drury Lane, London, has been one of the pronounced sensations of the season. A few of her London press notices which are appended will give some idea of the way she has been received by the press and the public:

In the role of the heroine Mme. Clementine de Vere asserted herself as a good singer and capable actress. Her treatment of the



CLEMENTINE DE VERE AS RACHEL IN "THE JEWESS."

scena in the second act was thoroughly artistic, and she imparted the needful dramatic emphasis to her singing.—Daily Telegraph.

Madame De Vere greatly distinguished herself by her dramatic rendering of the music assigned to Rachel. Her acting was consistent, and her impersonation deepened esteem for this artist.—Standard.

Madame De Vere displayed real dramatic talent as Rachel, and sang extremely well.—Morning Post.

Madame De Vere as Rachel showed real dramatic insight.—Morning Leader.

Madame De Vere as Rachel made a pathetic figure, and sang with considerable effect.—Pall Mall Gazette.

Madame De Vere sang very well as Rachel, and with her false lover gave a spirited account of the scena in the second act.—St. James' Gazette.

Madame De Vere was a more than competent Rachel. The music made severe calls upon her endurance, and she deserves all praise for the unflagging energy with which she invariably rose to the occasion.—Daily News.

To the conflicting emotions of Rachel, for the most part successfully indicated in the music, Miss De Vere did justice.—Daily Chronicle.

Madame De Vere took the part of the Jewess. She has a full, rich and true voice, and used it with judgment.—Morning Advertiser.

Madame De Vere showed dramatic instinct as Rachel, and sang the charming solo of the heroine in the second act with great effect.—Topical Times.

Madame De Vere (Rachel) was enthusiastically applauded for the aria, "He Will Return."—Evening Sun.

Madame De Vere was excellent. Her impersonation of Rachel was a consistent study, and she sang with great brilliancy and expression.—The Referee.

Mme. Clementine De Vere showed vocal and dramatic ability of a high order.—Observer.

Mme. Clementine De Vere sang with a fine sense of the dramatic situation.—Sunday Times.

Mme. De Vere as the Jewess sang with pathetic charm.—The People.

Madame De Vere as Rachel sang with great brilliancy, sonority and emotional strength.—Musical Standard.

Madame De Vere as Rachel sang and looked the part excellently.—The Times.

#### Honors for Elliott Schenck.

**E**LLIOTT SCHENCK has just finished his first season as conductor of the Savage Grand Opera Company. His last appearance was in Pittsburg, in which city he was honored by both public and press as few conductors have ever been. When he appeared to conduct his last performance Mr. Schenck found his chair and music stand beautifully decorated with greens, and a magnificent bouquet of American Beauty roses awaiting him. This was a parting token of regard and appreciation from his orchestra, which has worked so faithfully under his leadership all the winter, and which arose in a body when he entered and saluted him with a long sustained chord. The audience took up the cue and applauded, so that it was several minutes before Mr. Schenck could begin the overture. In a few words he thanked his men, not only for their affectionate farewell but for their hard work and good will during the many trying hours of a grand opera season.

#### Debut of a Severn Pupill.

**M**ISS MAUDE VAN DYKE, a clever young violinist and pupil of Edmund Severn, made her first public appearance at Newark, N. J., Monday evening, June 6. The Newark Evening News of June 7 referred as follows to the debut:

"At a well attended concert given in the assembly room of the Centenary Methodist Episcopal Church last night, Miss Maude van Dyke, of this city, made her local debut as a violinist, and in her playing revealed technical accomplishments that made her performances very interesting. During the evening she was heard in Godard's 'Adagio Pathétique,' and a capriccio, and in both gave many evidences of being an intelligent and painstaking student.

"Miss Van Dyke was assisted by her teacher, Edmund Severn, of New York; Mrs. Edmund Severn, pianist, and Arthur Ernest, basso."

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## MADAME MACONDA AT THE MAINE FESTIVAL.

**M**ADAME MACONDA'S appearances at the Maine Festival amounted to an ovation. She sang in both Portland and Bangor on the opening nights, and the public and press left nothing undone to make the famous American soprano feel that her own countrymen delighted to hear and honor her. This was the fourth time Madame Maconda sang at the Maine Festival, and to read the criticisms in the Maine papers is to be convinced that she will be heard there again and again. The tributes by the public were demonstrative, and the critics with their discriminating pens referred in eloquent words to the remarkable versatility of this artist, to the rare sweetness of her voice and to the charm and dignity of the woman. It is creditable to the people up in Maine that they value the art and beauty of an American singer. No prima donna ever received a more flattering reception, and none ever proved more worthy of it. Some paragraphs from reports in the Portland and Bangor papers follow:

Then followed the feature of the concert, Madame Maconda in her rendition of the "Mad Scene" from the "Hamlet" of Ambroise Thomas, an air which, like the "Jewel Song" in "Faust," is an epitome of the composer's genius, and a tour de force of coloratura vocalization. Madame Maconda has established herself as a favorite with our Festival audiences, and she was given a welcome that fully testified to that fact. She sang the aria in beautiful style, notable rather for artistic finish than for great volume of tone. Her flexible voice rang true through all the intricacies of the song and she infused something of the dramatic quality of the mad Ophelia that was illuminating and thoroughly artistic. The orchestra did full justice to the airy accompaniment, and the whole rendition elicited prolonged applause, to which Madame Maconda responded with a Strauss waltz, in which she disported with graceful ease, rippling out the gliding waltz rhythms in great form.

The chorus did full justice to Piniuti's delightful "Spring Song," and the Neidlinger "Serenade," by Madame Maconda, and chorus proved to be one of the fetching numbers of the program. Madame Maconda sang the solo with exquisite tenderness of sentiment, outlining it in fine lines of tone, as it were, against the murmurous humming of the chorus. The whole effect was delightfully poetic, laden with tender sentiment and enwrapped in summer atmosphere. —The Daily Eastern Argus, June 7, 1904.

Madame Maconda was greeted like the old and familiar friend that she is. She has been heard in Maine so often that comment on her voice would be decidedly out of place as mere repetition. She was given a reception of marked cordiality, and, as a matter of course, sang well enough to justify it to the fullest degree. Never has her interestingly unaffected personality been more attractive. She sang the "Mad Scene" from "Hamlet," exhibiting the same brilliant mellowness of tone which has made her a favorite here in former years, and for the encore which the audience demanded quite peremptorily, sang Strauss' "Voci di Primavera" and won another delighted outburst of applause. In "The Holy City" Madame Maconda exhibited that wonderfully dignified quality of tone and attitude of heart which fits her in such a marvelous and peculiar degree to assume at will that lofty demeanor of reserve and intensity which must precede success in oratorio. Here the remarkably responsive and sympathetic quality of her voice came to a fullness not before heard at our festivals, and in this respect her work in the cantata must rank as the finest she has ever given us in Maine. —The Portland Daily Advertiser.

Madame Maconda next appeared in the "Mad Song," from Ambroise Thomas' "Hamlet." One is impressed anew each year with the true artistic worth and all round excellence of this sweet singer. Although unheralded as have been some great stars, Maconda holds her own from season to season, as some of them have not done, and it is hard to imagine vocal work giving more pure pleasure than did hers last evening. Her voice seems sweeter and more purely sympathetic than ever and her perfection of style and excellence of technique were made even more forcibly manifest. All in all, her work was a perfect gem.

She received an ovation the warmth of which was unquestioned. Her appearance was rarely beautiful, her brunette hair and coloring being set off with a soft gown of pale yellow silk, with silk lace set in, strings of pearls and a suggestion of black in the shimmering garniture.

In response to enthusiastic plaudits, in which the audience, whole chorus and musicians joined, Maconda was obliged to appear again,

and sang a fascinating waltz song with delightful accompaniment by the orchestra. She received a big bouquet of Enchantress pinks. —The Portland Evening Express.

Her program number, the "Mad Scene," from "Hamlet," by Ambroise Thomas, was especially suited to her voice and brought out to advantage its noteworthy quality. Since Madame Maconda's last appearance here, her voice, always so rarely sweet and pure, seems to have become more powerful and possibly even more brilliant and flexible, while in the upper register the tones were particularly flute-like. Her voice, under splendid control, slips up and down the scale with a smoothness and rapidity that is a delight to listen to. Its evenness and purity of tone throughout the entire register added to the delicacy and wonderful flexibility. All combine to place Madame Maconda in the foremost ranks of today as a coloratura singer. Aside from her glorious voice she is of marked brunette type of beauty and possesses a charming personality. When singing she always impresses her listeners with her utter lack of self consciousness and freedom from affectation. If it were possible it might be said that last evening she seemed even more gracious and winsome than ever. At the conclusion of her number she received a perfect ovation and was compelled to respond to an encore, giving "Voci di Primavera," by Strauss, which fairly captivated the audience. She was presented with a huge bunch of carnations. Her several solos in "The Holy City" contributed largely to the successful production of the beautiful cantata. The particularly sympathetic quality of her voice and abundant temperament give to her interpretation of oratorio music marked character and dignity. —The Portland Morning Express.

Doubtless the feature of the opening half of the program—a program agreeably varied and so skillfully arranged that it contained selections which appealed to almost every taste—was the rendering of the "Mad Scene" from the opera of "Hamlet," by Madame Maconda. Few would have anticipated, in contrast with the simple Italian melody which followed as an encore, the finely dramatic expression with which the ultra difficult solo was filled by the genius of the singer—the quivering intensity of human suffering portrayed in the vibrant, passionate voice, the flashing eyes, even the eloquent play of facial expression, which made the meaningless foreign syllables ring potent and convincing to the least appreciative of her many listeners. There was an encore, of course—the little ballad above alluded to, quite simply and yet quite beautifully done, an anti-climax, it may be, yet significantly expressive of the singer's versatility. —The Bangor News, June 3, 1904.

The enthusiasm with which Mme. Charlotte Maconda was received upon her first appearance showed that she was still remembered here for her work at the festivals of former years. Always a favorite here, she seemed even prettier and more gracious than before. Her programmed number was the "Mad Scene" from "Hamlet" (Ambroise Thomas), which was excellently suited to demonstrate the noteworthy qualities of her rich soprano, which is so pure and sweet and full of color. Since she was last heard here Madame Maconda's voice has undergone such development that, always of exceptional quality, it has become even more brilliant and flexible, particularly in her upper register, where her tones are rippling and flute-like. Whether high or low, Madame Maconda's is at all times sympathetic and of that appealing quality which immediately wins her hearers.

Add to her admirable voice her charming personality and her brunette beauty, and it is no surprise that she awakens her audiences to the heights of enthusiasm which were reached Thursday evening. As an encore she sang a waltz song by Strauss, which, although wholly different from the Thomas aria she executed with the equal skill and with the same regard for the perfect technique which characterizes her work. Her solos in "The Holy City" contributed in no small degree to the successful production of the cantata. —The Bangor Commercial.

### Lucille Smith Morris at Oberlin.

**M**RS. LUCILLE SMITH MORRIS received the following press notices from the Oberlin, Ohio, papers after her recent appearance in that town:

A particularly interesting feature of this recital was the appearance of Mrs. Lucille Smith Morris, pianist, who graduated from the Oberlin Conservatory with the class of '03. She is well remembered as a charming player, with a beautifully light and delicate touch. On this occasion she played with Mr. Spiering and Mr. Diestel the trio in D minor for piano, violin and 'cello. She was greeted with applause, both at the beginning and at the close of the performance. The frequent and spontaneous applause during the entire recital was a true index of the appreciation and enthusiasm of a most intelligent and cultivated audience. —Oberlin News.

Mrs. Morris, who sustained her part admirably in the trio, is a graduate of the Oberlin Conservatory. —Oberlin Review.

### MADAME SHOTWELL-PIPER'S SEASON.

**M**ADAME SHOTWELL-PIPER, the gifted young dramatic soprano, has just finished her long and brilliantly successful first season in America with some festival engagements as soloist with the Thomas Orchestra. Commencing with the New England festivals last October Madame Piper has since sung in concert and recital in all the large cities of the East and Middle West. Everywhere she has scored phenomenal success with both press and public. In many places she has filled return engagements in the season just past, and she is already booked again for next winter in the same places. Her success with the Thomas Orchestra was such that she is engaged as soloist with that organization for all its tours in 1904-5, and her beautiful voice and fine art, combined with an irresistible personality, have won for her highest indorsement, together with most flattering prophecies for the future. Appended are some Grand Rapids, Saginaw and Mt. Vernon (Ia.) notices of Madame Piper's appearances there the last week in May:

A beautiful aria, "Dich Theure Halle," by Wagner, was sung by Madame Shotwell-Piper, a dramatic soprano, who made her first appearance in this city last night. She is a beautiful woman, whose stage presence is charming. She quite won her audience last night by the beautiful quality and excellent volume of her voice. She is a notably interesting and artistic singer. —Grand Rapids Herald, May 21, 1904.

Madame Shotwell-Piper was the soloist of the day. Her soprano is rich and confident, and her one solo, "Dich Theure Halle" (Wagner) was ample reason for her journey to Saginaw. It is not often that a singer comes to the city to sing one solo, yet Madame Piper possesses individual gifts which are well worth the journey. —Saginaw Courier-Herald, May 18, 1904.

Madame Shotwell-Piper, the soprano, possesses a dramatic voice of great range and power, combined with a charming personality. She won at once the favor of the audience. Preceding the two groups of songs as printed in the libretto, Madame Piper sang the great "Tannhäuser" aria, "Dich Theure Halle," with a dramatic fire and intensity of feeling that was most pleasing. In the singer's second appearance two groups of songs were combined. The way for their reception had been paved by the success of the opening aria, Madame Piper being greeted with a cordial encore, to which she graciously responded. —The Hawkeye, Mt. Vernon, Iowa, May 27, 1904.

Madame Shotwell-Piper is as full of charm as her admirers in the East have said, and she has a dramatic soprano voice which is rich in power and of a beautiful clarity. She sang Elizabeth's song from "Tannhäuser," taking its difficult intervals with ease, and in response to continuous and insistent applause, she sang Schumann's "Spring Song." —Grand Rapids Evening Press, May 21, 1904.

A magnificently gowned lady, new to Saginaw audiences, but likely from the impression created to be heard here again, appeared as the soprano soloist of the afternoon. Madame Shotwell-Piper was announced as a dramatic singer, and she certainly redeemed all the pre-concert pledges that had been given as to her quality. Her tones are rich and liquid with the very soul of music, and in the aria from Wagner that she first sang she certainly did splendid work. There have appeared here few songstresses capable of the work done by Madame Piper, her very presence is an inspiration, and she has what is so often lacking in singers, the expression, which goes even further than the notes to create correct ideas of what the music means. Should Madame Piper appear here again, and it is expected that she will, she may be assured of the most cordial welcome. —Saginaw Evening News, May 18, 1904.

### Anita Rio in Philadelphia.

**M**ISS ANITA RIO sang in Philadelphia last week. The measure of her success may be seen by perusal of the press excerpt which follows:

The real interest of the evening centered in the reappearance here of Anita Rio, who is unquestionably in this particular phase of work one of the most notable singers of today. She has a clear soprano voice of brilliance and power, and a telling delivery. She sings without a score and with that absolute authority that is so effective in oratorio work, so that her rendition of the famous Handel arias last evening left little to be desired. —Philadelphia Ledger, June 1, 1904.

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## MAX MOSSEL COMING.

**MAX MOSSEL**, the distinguished Dutch violinist, intends visiting the United States this summer for the purpose of seeing the St. Louis Exposition. The following extracts of press notices will give the American public an idea of the way in which this fine artist's playing is appreciated in Europe:

## QUEEN'S HALL ORCHESTRAL CONCERT.

The violinist played it (Sinding concerto) with much purity and finish, and was warmly applauded and recalled.—*Morning Advertiser*, September 27, 1902.

A capital rendering, by Max Mossel, of its (Sinding concerto) three well contrasted movements, which run into one another, gave much pleasure to the audience.—*Musical News*, October 4, 1902.

The solo part of this interesting novelty (Sinding concerto) was played by Max Mossel, an excellent Dutch violinist, who has not been heard in London for some time. He must be congratulated on having made his rentrée under such favorable conditions.—*Sunday Times*, September 28, 1902.

## DR. SAINT-SAËNS' CONCERT, ST. JAMES' HALL.

The "Concertstück" for violin was admirably played by Max Mossel, with Dr. Saint-Saëns at the piano.—*Globe*, November 6, 1902.

Midway in the evening Max Mossel gave a brilliant rendering of the "Concertstück" in A, which was a feature of the evening.—*Standard*, November 6, 1902.

Dr. Saint-Saëns' "Concertstück" for violin was extremely well played by Max Mossel, who also led the trio and quartet remarkably well.—*Morning Post*, November 6, 1902.

## BROADWOOD CONCERT, ST. JAMES' HALL.

Max Mossel's performance of Corelli's "La Folia" was particularly admirable.—*Globe*, January 22, 1904.

A magnificent rendering of Corelli's "La Folia" was contributed by Max Mossel. Extreme finish and a sense of color are prominent characteristics of this great artist's most enjoyable playing.—*Musical Standard*, January 30, 1904.

Max Mossel's violin tone is of considerable beauty and his phrasing unusually clean.—*Musical News*, January 30, 1904.

Max Mossel, the well known violinist, gave a capital performance of Corelli's "La Folia."—*The Times*, January 22, 1904.

Max Mossel gave a very polished account of Corelli's "La Folia," for violin, his tone speaking in a most sympathetic timbre, while his technique left nothing to be desired.—*Standard*, January 22, 1904.

Max Mossel gave the solo part beautifully, his tone was full and his intonation always true, while the phrasing and expression were most artistic. This performance was one of the features of the evening and invoked enthusiastic applause and recalls.—*Birmingham Daily Post*, November 7, 1902.

The "Concertstück" in A, played by Max Mossel and accompanied by Dr. Saint-Saëns, was a superb performance; that the composer should do it justice was a matter of course, and Max Mossel's collaboration was on an equally high plane of artistic excellence; tone, phrasing and technique were alike superb.—*Birmingham Daily Gazette*, November 7, 1902.

## THE HALLÉ CONCERT.

Max Mossel produced a fine, full tone, and his playing of the exquisite adagio (Max Bruch's G minor concerto) was refined and polished in the extreme. The brilliant prelude and equally brilliant finale were given with clear execution and great spirit. Max Mossel was boisterously applauded at the close and warmly recalled.—*Birmingham Daily Post*, February 17, 1903.

Max Mossel secured a distinct triumph with his highly artistic rendering of Max Bruch's violin concerto in G minor. On conclusion Max Mossel received an ovation and was honored by several recalls.—*Birmingham Daily Mail*, February 17, 1903.

## RICHARD STRAUSS CONCERT.

The performance by Dr. Richard Strauss and Max Mossel was altogether delightful; both artists were in thorough accord, and there was complete unanimity of expression. We were very glad to hear Mr. Mossel again. He has held himself too much in reserve, for he is a finer artist than some of the violinists he has introduced.—*Birmingham Daily Post*, December 12, 1903.

Dr. Richard Strauss had for his coadjutor Max Mossel, who on this occasion quite surpassed himself, releasing a tone that was as noble as it was refined, and a technique without blemish. The two artists combined in a rendering that will ever remain in the memory. The audience felt inspired, and the two artists were enthusiastically applauded and recalled.—*Birmingham Daily Mail*, December 12, 1903.

Dr. Richard Strauss at the piano was, of course, above criticism, and Max Mossel a worthy collaborator, especially giving the second movement with a tenderness, a poetic inspiration and an all round perfection rarely equaled, and, in our judgment, impossible to surpass. To say that Max Mossel was, in this sonata and throughout the evening, worthy of association with the great master is only to do bare justice, and our opinion is confirmed by the voluntary statement by Dr. Richard Strauss, who, before the concert, expressed to us his great admiration of Max Mossel's talent as ex-



MAX MOSSEL.

emplified at rehearsals.—*Birmingham Daily Gazette*, December 12, 1903.

Max Mossel gave the violin part of the lovely sonata with rare poetic charm in the improvisation forming the middle movement, and with complete mastery of the difficulties in the technique in the opening allegro and finale. The subtleties and complexities of rhythmic device in the finale tax to the utmost the powers of the most expert violinists. But Mr. Mossel was not found wanting. His rendering was no less remarkable for note accuracy than for good phrasing and style.—*Manchester Guardian*, December 12, 1903.

## ORCHESTRAL CONCERT, ST. ANDREW'S HALL, GLASGOW.

Last night the solo part was taken by Max Mossel, whose very fine playing contributed very much to the success of the concert.—*Glasgow Herald*, March 28, 1903.

Max Mossel has a finished technique, grace of style, rich and remarkable round and even tone, geniality and interpretive powers of rare kind. He gave a masterly account of Bruch's concerto, as well as three pieces by Ysaye, Vieuxtemps and Kes, and was applauded with great cordiality.—*Glasgow Evening News*, March 27, 1903.

His technical ability is singularly developed, but it is never of the dry technique which makes some of the German executants tiring, and last night the accomplished player earned high encomiums for his treatment of several pieces, including "Suite Ancienne" and

"Charakteristische Tanzweisen," by Kes.—*Nottingham Express*, November 11, 1903.

## ROYAL DUBLIN SOCIETY'S CONCERT.

Max Mossel's violin solos could not have been better selected or more exquisitely and sympathetically performed.—*Irish Times*, December 15, 1903.

The "Rève d'Enfant," a poetic piece by Ysaye, was charmingly played, the intonation was perfect throughout, the expression full of grace and feeling. The "Serenade," by Saint-Saëns, which came next, was played with intensity of expression, while the "Tanzweisen," by Kes, was played to absolute perfection.—*Dublin Express*, February 10, 1903.

## Music Teachers' National Association.

THE twenty-sixth annual convention of the Music Teachers' National Association will take place at St. Louis June 28, 29, 30 and July 1. The Exposition authorities have invited the association to hold its meetings in Festival Hall, which is the very centre of the beautiful architectural picture presented by the great buildings. Nothing can be more inspiring in man's handiwork than the view from Festival Hall. It is one to remember a lifetime. There are two halls in the building. The large one seats 2,500 people, the smaller one 500. The meetings will take place in both. There are also large committee rooms which can be used by the association.

The program will contain many fine concerts and recitals given by distinguished pianists, vocalists and pianists, as well as some lecture recitals. The Exposition orchestra will take part, and a celebrated choral society will give an oratorio concert. The organ recitals will be given by the organists engaged by the Exposition Company for daily performances, to which the members of the Music Teachers' National Association are invited. The renowned Spiering Quartet will give a concert of high class chamber music. The round table meetings will be conducted by authorities in their lines. As the National Educational Society meets at the same time, there will be meetings of the music supervisors in public schools, at which live topics will be discussed.

The Missouri State Music Teachers' Association will combine with the National at this convention. The members of the State association will give a reception to the members of the National in the handsome Missouri Building. Besides, the great Exposition, with its variety of interests, is there, and the members can take advantage of them between the musical attractions.

The railroads will make a convention rate of one fare plus \$2 from all points in the United States. Members are privileged to remain ten days, according to the terms of purchasing a ticket of this kind.

## It Is "Dr." Wolle Now.

AT the commencement exercises of the Moravian College and Theological Seminary, held in the Moravian Church at Bethlehem, Pa., Wednesday, June 8, the degree of Doctor of Music was conferred upon J. Fred Wolle, the distinguished organist and director of the Bach festivals.

Thursday evening, June 9, Dr. Wolle gave a recital on the new organ in the South Presbyterian Church, South Easton, Pa., he being the first to play the instrument.

## Latest Engagements.

DANIEL FROHMAN has engaged Vecsey, the juvenile violinist, for forty concerts next season. Edouard de Reszke has been engaged for sixty concerts next season by H. G. Snow and W. F. Pendleton.

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# 1904

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LOUIS BLUMENBERG, Publisher, 419 St. James Bldg., New York

# Chicago.

CHICAGO, Ill., June 13, 1904.

**G**EORGE HAMLIN'S farewell recital, which took place in Music Hall, Fine Arts Building, on the evening of June 10, was a unique event in local musical annals. It was not only a most cordial expression of the good will of the friends of the genial tenor, but it was also an exhibition of lied singing of the highest type. Such singing will be certain to win the warmest approval when Mr. Hamlin reaches the music centres of the Old World. Possessing the rare combination of admirable tone production and great intelligence in his interpretations, the Chicago singer has all the attributes which go to make up the sum of success in lied singing. Singer and audience were on the best of terms, and it is doubtful if Mr. Hamlin was ever heard to better advantage. It is evident that his development in his art is constant and rapid. His audience gave every sign of enthusiastic appreciation. A conspiracy among the friends of Mr. Hamlin caused the recital to become a floral display. The piano was buried from view under the mass of flowers, and so many more were stacked about that the stage had the appearance of a garden. The continual arrival of more flowers, which Mr. Hamlin did not know were coming, kept everyone in good humor, as the disposition of each consignment became a problem of greater and greater complexity, in the solution of which the audience took much interest. On the program were compositions by Beethoven, Henschel, Franz, Wagner, Brahms, Strauss, Weingartner, Jensen and several other composers. In presenting these songs Mr. Hamlin showed himself to be a lied interpreter of the first rank.

Mr. Hamlin will remain in Chicago for a month or so, giving lessons and making ready for his departure for Europe, where he will remain a year or more.

## For a Worthy Cause.

On the evening of Thursday, June 9, a concert was given in Music Hall for the benefit of the widow of the late Heinrich Merker. Mr. Merker was one of the pioneer musicians of Chicago and was for many years a valued factor in the musical development of the city. For many years he served as a director of several very excellent German choral societies, but unfortunate business speculations caused him to leave his family insufficiently provided for. Through the courtesy of the Chicago Musical College, the hall and the soloists—Karl Reckzeh, pianist; Jessie Waters Northrop, soprano; Chris Anderson, baritone, and Mary Law, violinist—were supplied. Associated with these artists were the Orpheus Maennerchor, the Germania Club and the Teutonia Maennerchor.

The program offered was a lengthy one. Mr. Reckzeh was heard in two groups, comprising the Wagner-Brassin "Feuerzauber," the Chopin A flat polonaise, the Liszt concert study in D flat and the Strauss-Schuett "Fledermaus" paraphrase. Although hampered by a somewhat inadequate piano, he did not fail to make the impression of sterling

musicianship supported by a highly developed technic. Miss Law scored her accustomed triumph in the Vieuxtemps ballade and polonaise and the Wieniawski legend and Sauret mazurka. In a group of Brahms and Strauss songs Mr. Anderson revealed a very beautiful and well trained baritone voice, and showed a distinct gain in musicianship and in control before the public over any of his previous performances in this city, though these created a very favorable impression.

Mrs. Northrop is a newcomer in musical circles in Chicago. She pleased her audience with a tasteful delivery of Bemberg's grateful song, "Nymphs and Fauns," but a critical estimate of her art is reserved for another hearing. Three numbers were added to the program by the choral societies above named. The concert was well attended.

## At the U. of C.

During the summer quarter at the University of Chicago a series of concerts will be given in Mandel Hall on each Tuesday evening beginning June 21.

## The Milwaukee Symphony Orchestra.

Bennett Griffith announces that he has secured the Milwaukee Symphony Orchestra, Herman Zeitz conductor, for three weeks of May festivals for next season.

## Bush Temple Conservatory.

At the Bush Temple Theatre on the evening of Wednesday, June 22, Mme. Fannie Bloomfield-Zeisler, assisted by Ludwig Becker, first violin; George Dasch, second violin; Frederick A. Stock, viola, and Carl Brueckner, violoncello, will give the following program of chamber music works:

Quintet, op. 44.....Schumann  
Quintet, op. 14.....Saint-Saëns  
Quintet, op. 81 (In Memoriam).....Dvorak

Saturday evening, June 11, Miss Harriet Porter, Miss Della Thal and Miss Carolyn Louise Willard, pupils of Madame Zeisler, gave a joint piano recital at the Bush Temple Conservatory. The program, which will be reviewed in detail in the next issue of THE MUSICAL COURIER, comprised the Beethoven-Saint-Saëns variations for two pianos, played by Miss Thal and Miss Willard; the Beethoven sonata, op. 29, No. 2; the Liszt D flat ballade, and MacDowell's etude, op. 36, played by Miss Porter; Chopin's prelude in A flat and scherzo in C sharp, played by Miss Willard, and the Tchaikowsky-Pabst "Eugene Onegin" paraphrase, played by Miss Thal.

## Marion Green.

In his recent tour with the Chicago Orchestra at the Battle Creek and Saginaw, Mich., May festivals, Marion Green was successful in a distinguished degree. His Mephistopheles was reviewed as follows in the local papers:

Marion Green was exceedingly satisfactory.—Battle Creek Daily Journal, May 20.

The Mephistopheles of Marion Green was a surprise. Coming unheralded as he did to take the place of Frank Croxton, he was

looked upon to some extent as an unknown quantity, though it was known that the management of the orchestra would not have engaged him had there been any doubt of his ability. However, he proved one of the most popular singers of the evening. His voice is of exceptionally pleasing quality. His "Song of the Golden Calf," with the assistance of the male chorus, was exceptionally good, though, perhaps, he did the best work in the exacting serenade which provoked Valentine to the duel in which he lost his life.—Saginaw (Mich.) News, May 17.

Marion Green's bass is truly Mephistic; it is deep, dark and heavy with foreboding; in fact, a voice which would at once attract the listener and lead him to the most impassioned heights.—Saginaw Courier-Herald, May 17.

## Musical College Commencement.

The thirty-eighth annual commencement exercises and concert of the Chicago Musical College will take place in the Auditorium Tuesday evening, June 14. A musical program will be furnished by the winners of the highest honors in the competitive examinations for prizes, with a fine orchestra under the direction of Emile Sauret.

The enrollment for the past year has been especially large. The degree of bachelor of music will be conferred upon 19 pupils. The graduating class for 1904 numbers forty-five in the piano, eighteen in the violin, eight in the vocal and three in the elocution department. Teachers' certificates will be conferred upon 125 piano, sixteen violin and nineteen vocal pupils, upon ten students of public school music, one cornet pupil and ten students of elocution.

## Sherwood's Commencement Exercises.

The annual commencement concert of pupils of Wm. H. Sherwood and his associate teachers will take place Thursday evening, June 16, at Music Hall, Fine Arts Building. Pupils of the following teachers will play: Wm. H. Sherwood, Walter Spry, Miss Georgia Kober. An attractive program, consisting chiefly of concertos, will be given by members selected from the graduating and teachers' certificate classes. A special normal course for teachers will be given from June 27 to July 30 under the direction of Walter Spry during Mr. Sherwood's absence at Chautau-

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qua. The course will include a number of historical piano recitals and lectures.

### Holmes Cowper.

Holmes Cowper's concert engagements from March 30 to May 30 were as follows:

- MARCH.**  
30—"Stabat Mater" (Rossini), Arion Club, Milwaukee.
- APRIL.**  
1—"Last Judgment" (Spohr), Hamilton, Canada.  
11—"Carmen" (Bizet), Newburyport, Mass.  
12—"Carmen" (Bizet), Salem, Mass.  
13—"Carmen" (Bizet), Lynn, Mass.  
15—"Elijah" (Mendelssohn), Ithaca, N. Y.  
16—"Elijah" (Mendelssohn), Ithaca, N. Y.  
19—"Faust" (Gounod), Syracuse, N. Y.  
21—"Faust" (Gounod), Williamsport, Pa.  
22—"Dream of Gerontius" (Elgar), Harrisburg, Pa.  
24—"Faust," Act III (Gounod), Washington, D. C.  
25—"Messiah" (Handel), Richmond, Va.  
26—"Aida" (Verdi), Richmond, Va.  
27—"Aida" (Verdi), Spartanburg, S. C.  
28—"Carmen" (Bizet), Spartanburg, S. C.  
29—Concert, Spartanburg, S. C.  
30—"Faust," Act III (Gounod), Greensboro, N. C.
- MAY.**  
2—"Faust," Act III (Gounod), Oxford, Ohio.  
3—"Wedding Feast and Departure" (Coleridge-Taylor), Marysville, Ohio.  
4—"Faust," Act III, Piqua, Ohio.  
6—"Elijah," Lima, Ohio.  
7—"Elijah," Ada, Ohio.  
8—"Dream of Gerontius" (Elgar), Milwaukee, Wis.  
9—"Faust," Act III, Bloomington, Ind.  
10—"Eve" (Massenet), Champaign, Ill.  
11—"Messiah," Champaign, Ill.  
14—"Carmen," Ann Arbor, Ill.  
17—Concert, afternoon; "Creation" (Haydn), night, Albany, N. Y.  
23—Concert and "Ten Virgins" (Gaul), Monmouth, Ill.  
24—Concert and "Wedding Feast" (Taylor), Ottumwa, Ia.  
25—Recital with Sherwood, Tokio, Mo.  
26—"Messiah," Chicago Symphony Orchestra, Adolph Rosenbeck, director, Tokio, Mo.  
27—"King Olaf" (Burch), Adolph Rosenbeck, director, Kansas City, Mo.  
28—Concert, Adolph Rosenbeck, director, Lawrence, Kan.  
30—Concert, Adolph Rosenbeck, director, Topeka, Kan.

### Bernya Bracken Gunn.

Mrs. Bernya Bracken Gunn's program before the convention of music teachers in Danville June 8 was reviewed as follows in the Danville (Ill.) Daily Democrat: "Mrs. Gunn was heard in three very ambitious works, the Schumann 'Papillons,' op. 2, and Liszt's 'Cantique d'Amour' and 'Second Legende.' She revealed a pianistic equipment far above the average, a tone that was full and sonorous in cantilene, and a strength that would have been surprising in a man. Her interpretations revealed similar qualities of intellectual grasp, breadth, control and abundant temperament. Musically, as well as technically, she displayed qualities that were distinctly masculine, yet there was not lacking a truly feminine charm and grace, as shown in the 'Papillons.' On the whole, she is a pianist who should accomplish great things."

### The American Conservatory.

The eighteenth commencement concert and exercises of the American Conservatory will take place June 17 at Studebaker Theatre. The classes will be the largest in the conservatory's history, the candidates numbering as follows: Post-graduating class, seven; graduates, thirty-five; teachers' certificates, eighty-two.

The annual summer normal session of the American Conservatory will begin Monday, June 27, and will continue to July 30, 1904. The course will include lectures by the president, John J. Hattstaedt, and prominent members of the faculty and a series of recitals.

The prize contests of the American Conservatory took

place May 28 and June 1. The following were the successful contestants:

### COLLEGIATE DEPARTMENT. PIANO.

Selected to play at commencement concert: Misses Lucile Fitzgerald, Chicago; Marie Anderson, Edgewater, Ill., and Maude V. Johnson, Chicago.  
Conservatory Gold Medal.....Miss Nema Phipps, Chicago  
Conservatory Gold Medal.....Miss Laura G. Smith, Chicago  
Gold Medal.....Miss Henrietta Smith, Evanston, Ill.  
Gold Medal.....Miss Laura C. Holt, Blue Island, Ill.

### SINGING.

Mozart Gold Medal.....Richard E. Yardley, Chicago  
Conservatory Gold Medal.....Miss Zoe Kendall, Princeton, Ill.

### VIOLIN.

Paganini Gold Medal.....Miss Ethel Freeman, Chicago  
Conservatory Gold Medal.....Miss Katherine Starr, Elgin, Ill.  
Silver Medal.....Miss Veronica Ferguson, Chicago

### COUNTERPOINT AND COMPOSITION.

Conservatory Gold Medal.....Mrs. Maud E. Boyden, Brookings, S. D.  
Adolf Weidig Gold Medal.....Miss Anna Case, Los Angeles, Cal.  
DRAMATIC ART, PHYSICAL CULTURE AND ELOCUTION.  
Shakespeare Gold Medal.....Miss Ethel F. Rumrill, Chicago  
Conservatory Gold Medal.....Miss Frances Donovan, Chicago

### TEACHERS' CERTIFICATE DEPARTMENT. PIANO.

Beethoven Gold Medal.....Miss Mary Pearce, Dodgeville, Wis.  
Conservatory Gold Medal.....George W. Weiler, Corsicana, Tex.  
Silver Medal.....Miss Laura Scott, Chicago  
Silver Medal.....Miss Agnes Rorbeck, Aurora, Ill.  
Special Gold Medal.....Miss Ellen Wunder, Chicago  
Special Gold Medal.....Miss Irene Lovette, Chicago

### SINGING.

Schubert Gold Medal.....Miss Ellen J. Jones, Chicago  
Silver Medal.....Miss Maribel Tucker, Chicago  
Silver Medal.....Miss Bessie Waddell, Chicago

### VIOLIN.

Conservatory Gold Medal.....Miss Mahel Woodworth, Chicago  
Silver Medal.....Irving Claue, Chicago

### HARMONY.

Gold Medal.....Miss Olga B. Kuechler, Brunswick, Mo.  
DRAMATIC ART, PHYSICAL CULTURE AND ELOCUTION.  
Honorable Mention.....Miss Winnie Johnson, Chicago

### ACADEMIC DEPARTMENT. PIANO.

Conservatory Gold Medal.....Miss Elsa L. Deutsch, Chicago  
Silver Medal.....Miss Olive L. Moak, Chicago  
Silver Medal.....Miss Edna R. Turner, Chicago

### NORMAL DEPARTMENT.

John J. Hattstaedt Gold Medal.....Miss Anna L. Langsdon, Chicago  
Conservatory Gold Medal.....Miss Martha K. Haeuser, Portage, Wis.  
Silver Medal.....Miss Marie Eller, Phillips, Wis.

### SPECIAL PRIZES.

W. W. Kimball Gold Medal.....Miss Lucile Fitzgerald, Chicago  
Silver Medal.....Miss Theresa Carson, Valparaiso, Ind.  
Gold Medal for Mandolin.....Miss Ivy Baker, Chicago

### CHILDREN'S DEPARTMENT.

Gold Medal for Piano.....Miss Nina Mesirov, Chicago  
Silver Medal.....Miss Agatha Noelk, Chicago  
Silver Medal.....Miss Daisy Rosen, Chicago  
Silver Medal.....Miss Marie Bergersen, Chicago

### Columbia School Commencement.

The annual commencement exercises of the Columbia School of Music were given Friday afternoon, June 10, in the Illinois Theatre, and proved a very successful and enjoyable event. An orchestra, selected from the Thomas forces, assisted in the concertos and was under the able directorship of Clarence Dickinson. The allegro from Schumann's A minor concerto was given a musicianly interpretation by Proebe van Hook. The scherzo and finale of the G minor Saint-Saëns concerto showed Miss Belle Hallanger to be the possessor of a brilliant technique. Perhaps the most finished performance was that of the Liszt Hungarian "Fantasy," as given by Ella N. Thompson, who was very warmly applauded. The vocal department was

well represented by Annette Pangborn, who sang "Hear Ye, Israel," from "Elijah," and Fritz N. Huttman, who gave the "Preislied" from "The Meistersinger." The violin instructor of the school, Charlotte Demuth-Williams, gave a splendid performance of the Bruch D minor Concerto, and her beautiful tone was especially noticed in the adagio. The diplomas and degrees were conferred by Dr. Bayard Holmes.

### Children's Recital.

A very attractive children's recital was given Friday evening, May 27, in University Hall, by four pupils of Miss Bane, who is an assistant teacher of William H. Sherwood. The four little girls—Florence Deutsch, Grace Bourne, Roberta Skene and Dora Mathews—each gave evidence of most careful training in such essentials as rhythm, touch, phrasing and melodic delivery. The program of seventeen numbers, several of them for two pianos, was rendered without notes in a manner to hold the interest of the audience.

The attendance was unexpectedly large, and applause and flowers were abundant and well deserved. Altogether it was a delightful occasion and one to show that Miss Bane is especially adapted to her work with children.

### Mrs. Babcock's Agency.

AMONG the musical agencies in New York none occupies a more unique position than the International Musical and Educational Exchange at Carnegie Hall, of which Mrs. Babcock is the head. Although it was Mrs. Babcock's original intention to confine her efforts to filling society and church engagements, her business methods have been such that the business has grown so that it has become a general musical agency.

During the past year Mrs. Babcock has secured the artists for some of the largest concert and oratorio engagements, and the prospects for next season are even brighter.

Mrs. Babcock now has in preparation a booklet for next season in which only one artist in each line is to be represented. Those invited to go into the book may consider themselves fortunate.

Among the artists who have placed themselves under her management are Mary Howe, soprano; Justin Thatcher, tenor; Arthur Philips, baritone; Genevieve Bisbee, Albert Mildenberg and the Manning-Altschuler-Lambord String Trio.

### Buys a Stradivarius.

SHERMAN MILLER, the singer and violinist, has become the possessor of what is reputed a genuine Stradivarius violin which is in an excellent state of preservation. Recently, while visiting Louisiana, Mr. Miller purchased the instrument referred to. For many years it had been owned by the Poydras family, of New Orleans. It was put up at auction and purchased by A. J. Forstall, of the Crescent City, who disposed of it to Mr. Miller. The violin has a history. When Viennestemps was in the United States he played it in many of his concerts and valued it highly. He never doubted its genuineness. So eager was the great Belgian violinist to acquire this Cremona that he offered \$1,500 for it. Year before last, when Kubelik was in this country, he examined this instrument and expressed the opinion that it was a "Strad" of great value. He, too, made an offer for it. In his studio, No. 347 Fifth avenue, Mr. Miller now has this violin, which already has been examined by a number of professional and amateur violinists.

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## PHILADELPHIA.

PHILADELPHIA, Pa., June 6, 1904.

**T**HE ladies' committee of the Philadelphia Orchestra on June 1 announced that they had more than raised the sum required to make the Philadelphia Orchestra permanent. They are not going to be satisfied with this part of the work, but from now on until next winter will meet periodically and work with the end in view of creating as much interest as possible in the orchestra to make the attendance so large that it will be self supporting, thereby preventing any further occasion for a guarantee fund.

The Philadelphia Orchestra will next season remain virtually intact. Fritz Scheel is to be musical director and John Mahnken will be the general manager. Hugo Olk will be the concertmaster; Herman Sandby, principal 'cellist; Jan Koert will be first viola. These and other star instrumentalists of Conductor Scheel's splendid organization of last year have already signed contracts for the coming season. Manager Mahnken is already in correspondence with many soloists of international reputation in Europe, with intent to make memorable the series of thirty concerts to be given at the Academy of Music next season.

A large as well as an enthusiastic audience was present at the Musical Fund Hall May 28 to hear the concert given by the advanced students of the Leefson-Hille Conservatory of Music. The program, which was interesting and rich, was carried out well and entertained the audience to the very last number. The performance of each scholar gave ample testimony to the fact that not only the director, but that every teacher of this institution aspires to correct technique and strict rhythmic playing, two of the most important features forming the fundamental principles of all musical reproduction.

The school orchestra, directed by its own leader, played all the accompaniments of the piano and violin concertos, as well as of all the orchestral numbers, not only perfectly

in every regard, but everything was done with clearness and precision.

The complete program was as follows:

Orchestra, overture, Felsenmühle.....Reissiger  
Piano and orchestra, Fantaisie Ballet.....Piercé  
Miss Dorothy Joline.  
Polonaise, for violin and orchestra.....Vieuxtemps  
Richard Lucht.  
Vocal, Miriam's Song of Triumph.....Reinecke  
Miss Florence Fulweiler.  
Piano, Rondo.....Clementi  
Miss Berda G. Marks.  
Rhapsodie No. 2, for violin and orchestra.....Hauser  
Miss Edith Wood.  
Piano solos—  
Galatea.....Jensen  
Novellette, op. 21, No. 4.....Schumann  
Howard Stanley Doh.  
Prize Song, from Meistersinger.....Wagner-Wilhelmj  
For six solo violins and orchestra.  
Miss Edith Wood, Mrs. William Faulkner, Messrs. J. W. F.  
Leman, R. Lucht, Miss Grace Graf, Benj. d'Amelio.  
Piano and orchestra, Romanza and Rondo, from E minor con-  
certo.....Chopin  
Miss Elsie S. Hand.  
Orchestra, Slavic Dance.....Chabrier

Rudolph Hennig, a Philadelphia violoncello virtuoso of considerable note, died on Saturday, May 28, at his residence, 2010 Locust street. He was buried on Tuesday of last week. He was born in Mecklenburg, Germany, in 1845, and when six years of age made his debut as a 'cello soloist. He studied in the Conservatory of Music at Leipzig, and was a pupil of the composer Moscheles, Reinecke, Richter and others, and after graduating accepted the position of first 'cellist at the opera in Bernburg.

In 1867-8 Mr. Hennig played with Theodore Thomas' Orchestra, and in 1869 came to this city, where he founded the Philadelphia Musical Academy. In 1871 he became a member of the noted Mendelssohn Quintet, with which he played in all parts of the country for eight years. He returned to Philadelphia in 1879 and had since resided here, devoting himself to teaching and often playing in concert. His last class of pupils was graduated a little over a week ago.

Mr. Hennig contracted a cold about a year ago during the Bach Festival in Bethlehem, Pa., and had not been in good health since, although continuing to teach.

The commencement exercises at the Broad Street Conservatory of Music are in full blast. The final graduating exercises will occur this (Tuesday) evening, when the following program will be given at Musical Fund Hall:

Overture, Der Freischütz.....Weber  
Conservatory Symphony Orchestra,  
Under the direction of Mr. Combs.  
Capriccio Brillant for piano and orchestra, op. 22.....Mendelssohn  
Miss Mary Henwood Rolling.  
Concerto for piano and orchestra, op. 25.....Mendelssohn  
First movement.  
Miss Blanche Little Warne.  
Violin solos—  
Regrets.....Vieuxtemps  
Second Polonaise.....Wieniawski  
Miss Marie Fischer.  
Introduction and Allegro for piano and orchestra, op. 49.....Godard  
Miss Mary Ella Graff.  
Presentation of diplomas and certificates and address to  
graduates.  
Hugh A. Clark, Mus. Doc., Professor of Theory and Composition.  
March, Coronation.....Meyerbeer  
Orchestra.

## Clever Texas Pupils.

MRS. MARGARET CARTER, of Corsicana, Tex., gave three pupils' concerts, May 30, 31 and June 3, at the auditorium of the C. P. Church, of that town. The programs presented on the three evenings were worthy of New York, Boston, Philadelphia or Chicago.

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## SAN FRANCISCO.

SHERMAN, CLAY & Co.'s,  
SAN FRANCISCO, May 31, 1904.

**A**MONG the successes achieved by our own California girls of late none has been more decided and instantaneous than that of Beatrice Brontë, who is playing the star role in "The Girl from Dixie." She has played from one end of the country to the other, scoring successes everywhere, not alone for her sweet voice but her acting and dancing as well. The little prima donna is one of the Michaelena girls of whom I wrote some two years ago, after hearing their voices in Signor Michaelena's studio on Eddy street. Both making a professional début at nearly the same time, Beatrice changed her name to avoid confusion with her sister Vera, who began a season in Baltimore, April 5, in "The Man From China." Both girls have been splendidly trained by their father; both have wonderfully sweet, flexible soprano voices and everything to be desired in stage presence. There are many people in 'Frisco who are heartily glad of the success already achieved by the Michaelena girls, and look to see much more in the way of name and fame when their names shall have become well known in the professional world.

The concert given by the vocal pupils of H. J. Stewart was attended by a good audience, and one which showed its appreciation of a finely rendered program of excellent selection. There were flowers in profusion and the performers made a pretty appearance. Mrs. Snider-Johnson was accorded the favor of the evening and carried off the honors very gracefully. A more detailed account will be given later.

Owing to a prolonged indisposition of two of his principal participants, Mr. Dow has issued an announcement to the effect that the sixth song recital of the series which he has been giving this winter will be indefinitely postponed. This will be learned with regret by those interested, as the program was to have been unusually fine. Those who were to have taken part are: Miss Grace Irene Thomas, Miss Armatine Monges, J. Woodroffe Garthwaite, assisted by Miss Isabel Leal, violinist (pupil of Alexander Stewart of Oakland), and Mrs. Clarence H. Lancaster, accompanist. A seventh recital will be given in the chapel of the First Baptist Church, of Oakland, by Mrs. Margaret Gray Best, soprano, and Walton C. Webb, basso, assisted by Miss Isabel Leal, violinist, and Miss Julia Levinson, accompanist.

The following program was rendered at the last Arion concert under the direction of Fred Zech, Jr., who has raised the tone of the society and improved the work immensely since taking it in hand:

Siegesang (Hail to Wotan).....Franz Lachner  
Male Chorus.  
In Heavenly Love Abiding.....G. F. Hamer  
Frühling und Liebe (Spring and Love).....Jan Gall  
Ladies' Chorus.

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Molto Lento (Music of the Spheres), e Finale, from Quartet  
in C minor, op. 17, No. 2.....A. Rubinstein  
Zech String Quartet.

The Brook and the Wave.....F. Zech, Jr.  
Dämmerstunde (Twilight).....F. Zech, Jr.  
Wilder Ritt (Wild Ride).....F. Zech, Jr.  
Dr. S. Schalkhammer.

Rheingarten.....A. Dietrich  
Mixed Chorus.

Der Morgen.....Ludwig Lieke  
Old Black Joe.....Arranged by Van der Stucken  
Male Chorus.

Der Neugierige.....F. Schubert  
Liebesbotschaft.....F. Schubert  
Dr. S. Schalkhammer.

Sweetheart, Sigh No More.....Paul Ambrose  
Zwitschert nur (Twittering Bird).....W. Sturm  
Ladies' Chorus.

Theme and Variations, from Kaiser Quartet.....J. Haydn  
Zech String Quartet.

O, Tell Me Why.....Otto Schwarzlose  
Mixed chorus.  
Director, Frederick Zech, Jr. At the piano, Paul Scholz.

The San Francisco Musical Club held its April concert at Century Hall with the following program:

Trio, piano, violin and 'cello, op. 5.....Foote  
Miss Ada Clement, Miss Florence Heine, Mrs. Eugene M. Holden.

Songs—  
Morning, from Songs for Lovers of Children.....Margaret Lang  
Evening, from Songs for Lovers of Children.....Margaret Lang  
Spinning Song.....Margaret Lang  
Mrs. R. L. Ullsh.

Tone Poems, Omar Khayyam.....Foote  
Miss Edith Bonnell.

Ballad of the Trees and the Master.....Chadwick  
Dites-moi.....Nevin  
I Love and the World Is Mine.....Clayton Johns  
Miss Marion Cumming.

Cantata, Rose of Avon town.....Mrs. H. H. A. Beach  
Dr. H. J. Stewart, director.

First sopranos—Mrs. Fickenscher, Miss Williams, Miss Millie Flynn.  
Second sopranos—Mrs. Briggs, Mrs. Farrell, Miss Moore.

First altos—Miss McClosky, Miss Cumming, Mrs. Sproule.

Second altos—Mrs. Cox, Mrs. Emanuel.

Solo soprano—Mrs. Gardner.

Miss Frances Janes at the piano.

Program in charge of Mrs. Sproule.

The Von Meyerinck School of Music has been producing some notable work of late under the direction of Madame Von Meyerinck. One of the biggest successes was that of the production of Robert Schumann's "Paradise and the Peri," which was given with a trained chorus at the Hearst Amphitheatre in the university grounds at Berkeley, and which was listened to by an audience of hundreds of people. Madame Von Meyerinck is a most successful director, and the press were unanimous in their praise of the performance. The soloist participants were Miss H. C. Heath, the Peri; Miss C. Decker-Cox, the Angel; Mrs. M. Craig, Elrick, the Maiden; Miss Jessie Burns; John Heatty, Narrator; Bert Weyl; Arthur Voight, the Warrior and the Youth; Reginald Keene, Mahmoud, King of Gayena Quartet, Mrs. Doane Merrill, Miss Charlotte O'Brien, Miss Olga Herman, Miss Dora Fisher; mixed quartet, Mrs. McGlade, Miss Fisher, Mr. Gunnison, Mr. Keene. Miss Hannibal played the organ accompaniments, and Mr. Maurer the piano.

The first public appearance of the class 1902-3 was made May 18 at the Von Meyerinck School of Music, with

most gratifying results. Mrs. Doane Merrill and Miss Baum being the most promising of the pupils and showing the most successful results in vocal study. The program was as follows:

Chorus of Houris from Paradise and Peri.....Schumann  
Incidental solo quartet.

Mrs. Merrill, Miss Crocker, Miss Baum, Miss Horton.  
Trio, Lift Thine Eyes, from Elijah.....Mendelssohn  
Misses Nolan, Maguire and Horton.

Aria from Preciosa.....Weber  
Miss Diel.

Ave Maria, from Othello.....Verdi  
Miss Nolan.

Aria from the Huguenots.....Meyerbeer  
Mrs. Doane Merrill.

Duet, Mayhells.....Mendelssohn  
Miss Diel and Miss Kruse.

Recitative and aria from Rinaldo.....Handel  
Miss Maguire.

Pur Di Cesti.....Lotti  
Du Bist Wie Eine Blume.....Shafter Howard  
Miss Crocker.

Siebel's Aria from Faust.....Gounod  
Miss Nolan.

Duets, Tuscan Folk-songs.....Caracciolo  
Miss Maguire and Miss Horton.

Oh, That We Two Were Maying.....Nevin  
Miss Horton.

Auf Dem Wasser zu Singen.....Schubert  
Lullaby.....Luckstone  
Miss Kruse.

Ich Liebe Dich.....Grieg  
Last Rose of Summer.....Old Irish  
Miss Baum.

Fallih, Fallah.....(Netherlandish) Van der Stucken  
Mrs. Doane Merrill.

The Oakland Herald of May 9 had this to say of Madame Von Meyerinck's success in "Paradise and the Peri": "The Greek Theatre seems to be growing in popularity, and far more, it is really enlisting itself in the service of true art. The performance given there last Sunday was one of the most ambitious things attempted on this side of the bay, and one of the most successful. 'Paradise and the Peri' will not soon be forgotten by the throng that crowded the circled seats, making the great structure a brilliant sight under the bright sunlight which made its appearance just at the right time. It was a big thing to undertake the rendition of this oratorio, and the director, Madame Von Meyerinck, deserves all the credit one can give her. Some of the best singers in San Francisco were her assistants, and these were supplemented by an effective chorus from classic Berkeley. The solemn music, now wailing, now tumultuously glad; the brilliant throng of spectators, backed by the dark eucalyptus grove, and the moving figures of the song drama framed in the broad strong lines of the great stage, combined in an effect impressive indeed."

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(From the Berlin National Zeitung.)

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## BOSTON.

BOSTON, June 11, 1904.



ME. ETTA EDWARDS is so well known both as a teacher and program maker that it is always with pleasure that the announcement of a recital by her pupils is received. The programs to be given are the result of much thought and care; the pupils give their best efforts to seconding Madame Edwards, and the result is always an artistic one in every respect. The informal recital which she gave last Friday in her studio at the Grenoblé in Westland avenue was no exception to this rule. The pupils who appeared all showed marked progress in their work during the past season, their singing being specially noticeable for its artistic finish. Miss Helen Wetmore, who is always a great favorite, and who is often heard professionally in public, sang "Nuit d'Été," by Gignoux, with violin obligato by Miss Glenn Priest; a madrigal by Gignoux, and scena and romanza ("Cavalleria"), by Leoncavallo. Her voice is one of remarkable sweetness and power. Miss Constance Field displayed a voice of rich musical quality in a rendition of "O Swallow, Swallow," by Foote; "Immer lester wird mein Schlummer," by Saar, and an old English song by Dr. Arne. Miss Eleanor Atkinson's full, clear voice was heard to advantage in "Dedication," by Franz; "In the Dark, in the Dew," by Whitney Coombs, and "When the Birds Go North," by Willeby. Miss Abbie Lambert was successful in "O Dry Those Tears," by Del Riego, and "Spring Flowers," by Reinecke, with violin obligato by Miss Priest. Miss Olsen sang "The Flower Song" from "Faust," and "Habanera" from "Carmen," and she merited the hearty applause she received for her work. Miss Gladys Hayward in "My Little Heart," an old French song, and "Wind in the Trees," by Goring Thomas, and Miss Ethelynn Baker in "Moon of Roses," by Clayton Johns, added to the pleasures of the evening. Mrs. Adelaide Raymond-Ward was the accompanist.

Mrs. George Greene, who is spending the summer at Cedar Rapids, Ia., is having a most successful season in the West. She has a large summer class in vocal work that occupies her all the time she can spare from her public work. During the summer she will give a concert at Mt. Vernon at the Cornell College, where they have just given their May Festival. Other engagements are booked at different cities in Iowa, and arrangements are being made for her to give her presentation of "Hiawatha" in Chicago and other places near that city. The last of June or first of July Mrs. Greene will give a pupils' recital at Cedar Rapids, and after that will return to Boston. Many of her Western pupils will enter Wellesley College this autumn and will continue their studies with Mrs. Greene at her Boston studio.

Miss Edith E. Torrey's pupils in singing have just completed a series of four recitals at her music room, Huntington avenue. On May 31 the students in the voice department at Wellesley College, of which Miss Torrey has charge, gave a program in Stone Hall parlor.

Mrs. Birdsall Strong gave a pupils' recital in Huntington Chambers Hall on Wednesday evening. The recital was followed by a reception in the parlors.

E. L. Shaw gave a recital at H. S. Wilder's studio, Arlington street, last week. Mr. Shaw is one of Mr. Wilder's younger pupils.

The annual piano recital by the pupils of Miss Emma G. Fenton will be given at Potter Hall, New Century Building, Huntington avenue, today. Mrs. Louise Bruce Brooks, contralto of the Second Church, Boylston street, will assist as soloist.

Pupils of Madame Birdsall-Strong gave a recital Monday evening, June 8, at Huntington Chambers Hall. Among the prominent musicians in the audience were S. B. Whitney, Wm. L. Whitney, Mrs. Ingles James, Mme. Clara Smart and Madame Johnson. The results of the work received warm praise. The voices were notable for the sweetness, elasticity and fullness of tone, and the method was plainly evident from the beginners to the more advanced pupils. It was a pleasure to listen to a pupils' recital where there was no screeching or screaming. Two of Madame Strong's pupils, as the result of the recital, were offered church positions. Miss Mitchell shows great promise, as do Miss Estes and Miss Hayden.

While Madame Strong does not profess to be an instrumental teacher, Miss Coxeter was warmly praised for her musicianly playing and temperament, as also was Madame Strong in her accompaniments.

## L. A. Russell in Newark.

A LARGE audience attended the first of a series of summer night recitals given by Louis Arthur Russell at Oraton Hall, Newark, June 2. The music was of a high character, in keeping with the standard always maintained by Mr. Russell, and the efforts of the artists were satisfying in every particular. Those who took part were Mrs. Jessie Marshall, soprano; Miss Alice van Nalts, contralto; Miss Bertha Ellis Depew, pianist, and Mr. Russell, accompanist.

Speaking of the artists who appeared the Newark News said:

Mrs. Jessie Marshall, soprano; Miss Alice Van Nalts, contralto, and Miss Bertha Ellis Depew, pianist, who are pursuing their studies under the direction of Louis Arthur Russell, were brought forward last evening in the first of the series of summer night recitals arranged by Mr. Russell, and the musical refreshment they dispensed was so agreeable to the large and friendly audience assembled in Oraton Hall that abundant applause rewarded these clever and zealous singers and musicians.

In all that she attempted on this occasion Mrs. Marshall gave gratifying proof of her earnest purpose and painstaking work. Clear enunciation, intelligence and refinement in phrasing, sensitiveness to musical expression, sincerity of feeling and in her more florid numbers, such as Stern's waltz song, "Springtime," and Arne's "Polly Willis," a pleasing facility in vocal embellishment marked her singing and commended her to the audience. Miss Van Nalts, whose contralto is limited in power and dramatic coloring for Massenet's exacting aria, sang with the confidence of one accustomed to public performance and the ease of a practised vocalist. In her lighter numbers, particularly Lynes' "Sweetheart," Hahn's "The Proposal" and Rand's "Love's Passing," she left a pleasant impression.

## Recital by a Rive-King Pupil.

NELSON STUART SMITH, a pupil of Mme. Julie Rivé-King, gave a recital in Kirkpatrick Chapel, New Brunswick, N. J., Wednesday evening, May 25. Mr. Smith is only eighteen and pronounced an artist of uncommon gifts. The following paragraphs are from local papers:

Those who attended the piano recital in Kirkpatrick Chapel last evening heard some wonderful playing. Nelson Stuart Smith, the pianist, is only eighteen years old, yet shows the interpretation and execution of a master. It has been predicted of him that in a few years he will be a virtuoso of world wide fame. Last night's concert was his first public recital.—The New Brunswick Times, May 26, 1904.

Nelson Stuart Smith, who is barely eighteen, showed a wonderful technic. His interpretation of the ten numbers on the program, which were all masterpieces, was perfect, not a false note marring the intricate passages, which were executed with a brilliancy and dash delightful to hear. The numbers on the program which were most appreciated were two exquisite musical gems, Nocturne, F sharp, by Chopin; "Faschingsschwank," by Schumann, and especially the last number, "Erlkönig," by Liszt, which was rendered with a delicacy of touch and expression hard to surpass. A brilliant future is predicted for him by his teacher, Mme. Julie Rivé-King, under whom he has studied since he was ten years of age. Mr. Smith rendered two of Mme. Rivé-King's compositions last evening.—The Daily Home News, New Brunswick.

At the request of many of the musicians present, Mr. Smith added the following numbers, at the close of the recital proper: "Poupée Valsante," by Poldini; "Nearer, My God, to Thee," by Madame Rivé-King, and the E flat Minuet, by Beethoven.

Mr. Smith, who is but eighteen years old, modestly disclaims a large part of the credit for his wonderful playing, and told the writer, "What I am Madame Rivé-King has made me."

This recital will long remain in the minds of the audience as one of the musical treats of the season.—The Targum, the Rutgers College paper.

## Mme. Julie Rivé-King.

THE following extracts are from reports of a recital in Meadville, Pa., and a musicale in Buffalo, N. Y., with Mme. Julie Rivé-King as star:

The large audience which greeted Madame Rivé-King last evening at the Ford Memorial Chapel was highly gratified and charmed by her wonderful performance. Mme. Julie Rivé-King is one of the greatest lady pianists of the day, if not the greatest. Last evening she won her hearers with the very first number, and created an enthusiasm and admiration which deepened as the program progressed. Her playing was of marvellous power and vigor, yet combined with delicacy and poetic fervor. Her interpretation possessed force and brilliancy and manifested deep feeling and sympathy.—The Meadville Republican, May 31, 1904.

It was Madame King's first appearance in Meadville, but if she is not past being influenced by praise it should be possible to induce her to return on another occasion, as the manifestations of her auditors' pleasure almost amounted to an ovation. It is difficult to write anything original or especially valuable regarding Rivé-King's playing. It is like trying to describe the delicate tints of a Corot or the beauties of a Landseer—even as these pictures must be seen, so must Rivé-King be heard. Acknowledgedly one of the greatest pianists of the world, the hearer has no trouble in seeing upon what her claim to eminence stands.—The Meadville Morning Star.

The soloists were the celebrated pianist, Mme. Rivé-King, and Miss Margaret McCalmont, of New York, a talented young soprano. Madame King, who has been too seldom heard here of late years, presented a varied and interesting program with her old-time style and charm of interpretation. Particularly pleasing was her playing of MacDowell's "Shadow Dance" and a Rubinstein "Barcarolle." Her interpretation of several Chopin numbers was also delightful.—The Buffalo Express, May 29, 1904.

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